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NOTABLE
LONDON
CHURCHES.



Alfred Russell.

5/-

6/-

'Church Bells' Album

OF

NOTABLE CHURCHES

OF THE

CITY OF LONDON.

LIST OF ENGRAVINGS.

ST. PAUL'S CATHEDRAL - EXTERIOR.
ST. PAUL'S CATHEDRAL - INTERIOR.
ALL HALLOWS BARKING, GREAT TOWER STREET.
ST. ANDREW, HOLBORN.
ST. ANDREW UNDERSHAFT, LEADENHALL STREET.
ST. BARTHOLOMEW THE GREAT, WEST SMITHFIELD.
ST. BOTOLPH, ALDGATE.
ST. BOTOLPH, WITHOUT BISHOPSGATE.
ST. BRIDE, FLEET STREET.
CHRIST CHURCH, NEWGATE STREET.
ST. DUNSTAN-IN-THE-EAST, IDOL LANE.
ST. GILES, CRIPPLEGATE.

ST. HELEN, BISHOPSGATE.
ST. KATHERINE CREE, LEADENHALL STREET.
ST. LAWRENCE JEWRY, GRESHAM STREET.
ST. MARY ALDERMARY, QUEEN VICTORIA STREET.
ST. MARY-LE-BOW, CHEAPSIDE.
ST. MARY-THE-VIRGIN, ALDERMANBURY.
ST. MARY WOOLNOTH, LOMBARD STREET.
ST. MICHAEL, CORNHILL.
ST. OLAVE, HART STREET.
ST. SEPULCHRE, HOLBORN.
ST. STEPHEN, WALBROOK.
TEMPLE CHURCH—EXTERIOR.
TEMPLE CHURCH—INTERIOR.

'CHURCH BELLS' OFFICE,
12 SOUTHAMPTON STREET, STRAND, LONDON, W.C.

PREFACE.



OF the thousands who daily throng the crowded streets of the great City of London very few, it may be assumed, are aware of the rich variety and beauty of its religious sanctuaries. The present *Album of City Churches* may induce many a person to undertake a pilgrimage to some of these venerable shrines—a pilgrimage full of historic and artistic interest.

The grand Cathedral of St. Paul is seen and known of all men: but here will also be found a galaxy of daughter Churches. Here are St. Bartholomew the Great, a magnificent fragment, with its exquisite Norman choir, solemn, massive, for all time; the Temple Church, with its circular nave in memory of the Holy Sepulchre at Jerusalem, with its lancet windows and its Crusaders' effigies; St. Mary-le-Bow, with its Norman crypt, its grand steeple, its intimate association with episcopal history, for it is the Church in which the bishops are 'confirmed'; St. Stephen, Walbrook, some say Wren's masterpiece, with its interior of singular dignity, arched over by its elegant cupola; St. Sepulchre, commanding in situation, with its lofty tower, its beautiful groined porch, and its famous organ; All Hallows Barking, notable for the richness of its wood-carving and its many brasses; St. Lawrence Jewry, very stately, with its spacious area, well suited to be the Church in which the Lord Mayor on his election day attends in state; St. Andrew, Leadenhall Street (still called Undershaft, though the maypole 'higher than the Church steeple' has long since been destroyed, the burial-place of John Stow, the historian; St. Andrew, Holborn, famous for its tablets; St. Katherine Cree (or Christchurch, so called from its nearness to the priory of that name), with its Katherine-wheel tracery in the west window, and its memories of Laud, by whom the Church was consecrated; St. Helen, Bishopsgate, exceedingly full of interest, very picturesque in its quaint irregularity of plan, rich in altar-tombs and monuments, the burial-place of Sir Thomas Gresham, the 'royal merchant,' Sir John Crosby, of Crosby Hall, Sir Julius Caesar, Privy Councillor to James I., and Francis Bacon, founder of certain almshouses which bear his name; St. Giles, Cripplegate, a typical town Church of the sixteenth century, at whose altar Oliver Cromwell was married, the burial-place of John Fox, the historian, John Speed, the topographer, and John Milton, the immortal poet; Christ Church, Newgate Street, hard by Christ's Hospital; St. Olave, Hart Street, full of curious old-world interest, dedicated to a sainted king of Norway, burial-place of Pepys, the quaint gossip; St. Dunstan-in-the-East, with its remarkable spire carried on four arched ribs springing from the angles of the tower, reminding the spectator of the similar but Gothic spire of St. Nicholas, Newcastle; St. Michael, Cornhill, with its noble Gothic tower, very bold and lofty, which some have compared with the famous tower of Magdalen College, Oxford, its interior all ablaze with gold and colour; four Churches dedicated to St. Mary—St. Mary Aldermary (with its fine tower and its Gothic interior, supposed to be a copy of the original Church), St. Mary-le-Bow (with its famous bells), St. Mary the Virgin, Aldermanbury the Church of Edmund Calamy and of White Kennett, Bishop of Peterborough, St. Mary Woolnoth (a model of a Roman atrium, the work of Nicholas Hawksmoor, a pupil of Sir Christopher Wren); two Churches dedicated to St. Botolph, one at Bishopsgate (of the date 1725-28, rebuilt in 1790), one at Aldgate, erected by George Dance, the architect of the Mansion House; and, if last, certainly not least, St. Bride, Fleet Street, with its graceful spire.

The Editor begs to thank the Clergy and other gentlemen who have kindly contributed information for the *Album*.

ST. PAUL'S CATHEDRAL (EXTERIOR).

MAITLAND, in his *History of London*, says that the first Cathedral in London 'was built in the Pretorian Camp of the Romans, and was destroyed by Diocletian. This Cathedral was rebuilt under Constantine, and again destroyed by the Saxons in their times of Paganism, after which it was restored by Ethelbert.'

Ralph de Diceto, the learned Dean of St. Paul's and the great historian, records that in 604 A.D. 'Ethelbert, the King, built the Church of St. Paul in London,' and he adds that the sainted Bishop Erkenwald 'bestowed great cost on the fabric thereof.'

That this is history and not legend is proved in a manner eminently practical and convincing by the fact that the Dean and Chapter still hold, as they have held in unbroken continuity ever since the days of Ethelbert, the Manor of Tillingham, which was given to them by that monarch of his royal bounty. A continuous possession of the same property for more than twelve centuries and a half is a fact worth chronicling.

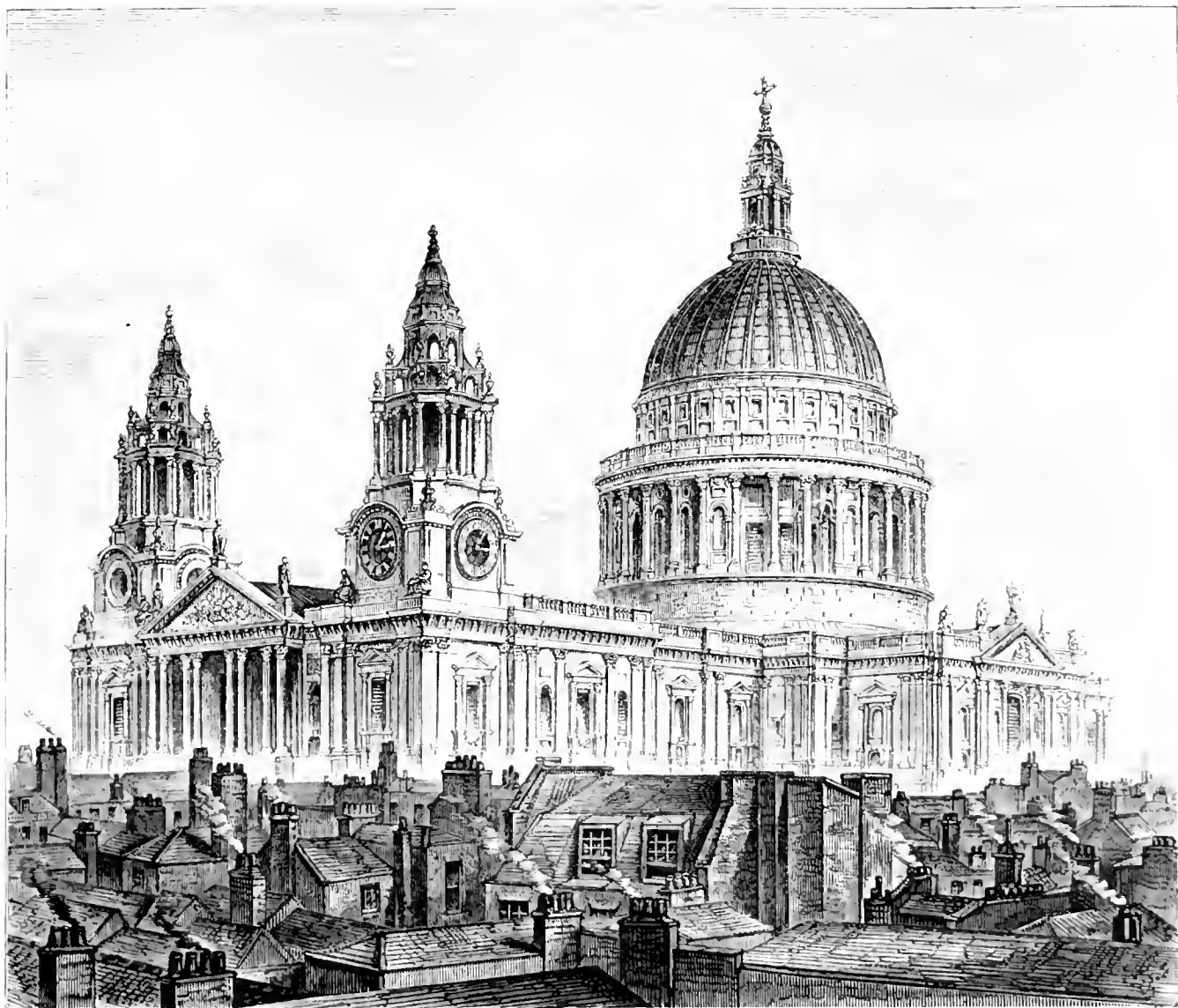
Fire has always been the dire enemy of the Cathedral. It was burnt down in 961, says the *Saxon Chronicle*; it was consumed by flames in 1087, says the *Chronicle of St. Paul's*; in 1136, in 1445, in 1561, and again in the memorable year 1666 fire wrought its wicked will on the fair structure. What the 'Dreadful Fire' had spared, that, with great pains and labour, with gunpowder and battering ram, Sir Christopher Wren removed. The first stone of the existing Cathedral was laid on June 21, 1675; the highest stone of the lantern on the cupola was laid in 1710; but the choir was opened for divine service on December 2, 1697, on the day of public thanksgiving for the Treaty of Ryswick, when peace was concluded between England, France, Spain, Holland, and Germany.

The great cupola of St. Paul's, says an able writer, 'in its expression of expanse with elevation, has no equal. That of the Pantheon, at Rome, gives expanse merely, as it is not higher than it is broad. That of St. Peter's is in height more than twice and one-third its width, and we are, therefore, rather struck with its altitude than its horizontal capacity. That of St. Paul's is something less in height than twice its width, and bearing also a much larger proportion to the rest of the building than in St. Peter's, it has much greater apparent size. The effect produced by Wren's cupola seems to indicate that its proportions are the best for producing, at the same moment, a sense of amplitude and loftiness combined.'

Some scanty relics of the old Cathedral have been recently discovered. Foundations of the original Chapter House, and of the cloister which surrounded it, may be seen in the garden at the south-west of the Church; whilst at the opposite angle, the north-east, an octagonal pavement marks the site of Paul's Cross, the famous outdoor pulpit around which the citizens of London were wont to assemble to listen to the greatest preachers of the day.

Perhaps the finest view of the Cathedral is to be obtained from Bankside, on the south of the Thames; a very fine view of the south-western tower is to be had from Cannon Street; whilst the dome is to be seen to very great advantage from Cheapside, near the entrance to St. Paul's Churchyard.

The dimensions of the Cathedral, as given in Longman's *History of the Three Cathedrals dedicated to St. Paul in London*, are as follow:—The extreme length, including the porch, 500 feet; the extreme breadth across the transepts, but within the doors of the porticoes, 250 feet; the height from the street on the south side to the top of the cross is 365 feet. The corresponding dimensions of St. Peter's at Rome are 630, 440, and 437 feet.



ST. PAUL'S CATHEDRAL.

ST. PAUL'S CATHEDRAL (INTERIOR).

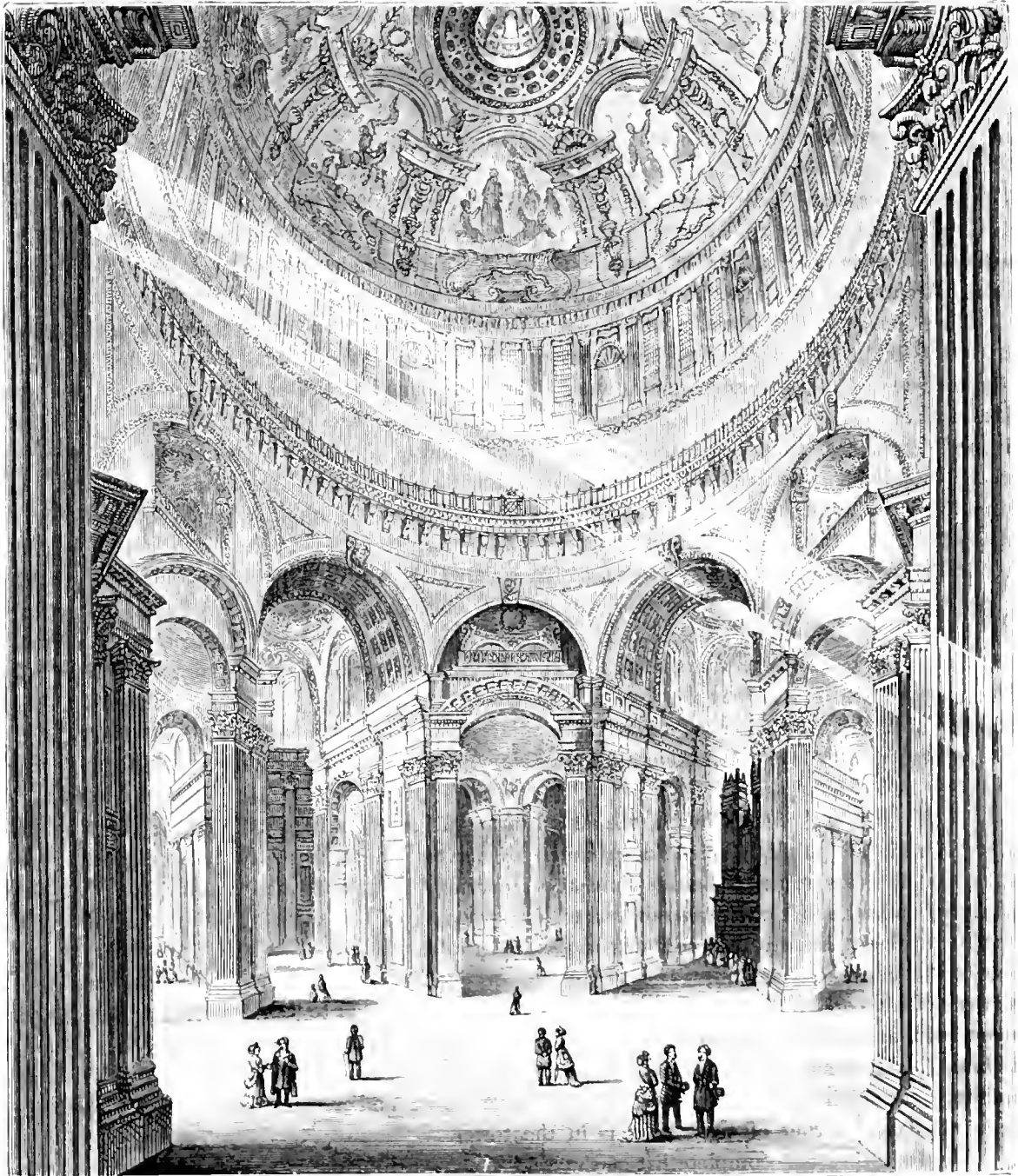
THOSE who desire to obtain the most striking view of the interior of St. Paul's Cathedral should enter, if possible, by the great western door. To the left is seen the Morning Prayer Chapel, with its stained-glass window commemorating Dean Mansel, and its mosaic decorations. On the right is the Consistory Court, commonly called the Wellington Chapel, with its magnificent monument to the Iron Duke. Advancing slowly up the nave, on the left is seen the simpler but very touching memorial to General Gordon—an altar-tomb with recumbent effigy; and on the right the figure of Bishop Middleton, first Bishop of Calcutta, represented in the act of confirmation. The magnificent area of the dome now begins to open out, the entrance to the choir with its richly carved organ cases, and its stalls for the Dean and Canons; the long line of stalls on either side for the Prebendaries and Minor Canons, broken in the middle by the seats for the Lord Mayor on the north, and the Bishop of London on the south, and ending on the south side with the towering throne of the Bishop. Nothing can be more beautiful of its kind than the carved woodwork of the choir, a triumph of Grinling Gibbons' skill. The iron gates, too, at the entrances of the north and south choir aisles, and other ironwork at the eastern ends of these aisles, can hardly be surpassed. They possess the special interest of being Sussex iron. There are now no iron foundries in that county. The view eastward is closed by the sumptuous reredos. If the visitor arrives at one of the greater festivals he may be fortunate enough to see the very magnificent altar-cloth, one of the finest specimens of modern embroidery.

But the interior is seen to the greatest advantage when some great preacher is occupying the marble pulpit under the dome. The vast area is crowded with attentive hearers. Thousands can see and hear the preacher; and, when at the conclusion of the sermon, these thousands rise and join with heart and voice in some familiar hymn, such as the Easter Hymn 'Jesus Christ is risen to-day,' or the Old Hundredth, he must be insensible indeed, who is not stirred by this, one of the most memorable sights in Christendom. Or, again, when in the midst of Bach's *Passion Music* an interval is allowed for silent prayer, and the great multitude, some seven or eight thousand, are kneeling in devotion—it may fairly be questioned, whether the solemn, unbroken silence, the silence of the multitude, is not even more impressive than the swelling tones of the grand hymn resounding like the voice of many waters. The majestic building, the solemn purpose to which it is devoted, the crowding associations of the venerable past, are deeply impressive and soul-inspiring.

There is no space to speak of the monuments to naval and military heroes, and philanthropists, and learned men, beneath the canopy of the dome; of the tombs of Bishops and Deans in the southern aisle of the choir—Bishops Heber, Blomfield, Jackson; Deans Donne and Milman. Nor, can much be said about the crypt, crowded as it is with monuments of departed worthies. The ancient tomb (it was brought from Windsor, and was originally intended by Cardinal Wolsey for his own monument) which bears the name of Nelson; the massive sarcophagus of Wellington, meet memorial of a hero; the simple, world-famed tablet to Sir Christopher Wren; the picturesque chapel into which the Eastern part of the crypt has been transformed. These, with the yearly increasing commemorative tablets, will well repay the most careful examination.

Mention must be made of the fine and tuneful ring of bells, twelve in number, the tenor weighing 62 cwt.; of Great Paul, weighing nearly 17 tons (all cast in the foundry of Messrs. Taylor & Co. at Loughborough); and of the famous hour and quarter bells.

Our engraving was executed, and appeared in *Church Bells*, in 1871, when there were two organs, one in the choir and one in the south transept.



ST. PAUL'S CATHEDRAL.

ALL HALLOWS BARKING, GREAT TOWER STREET.

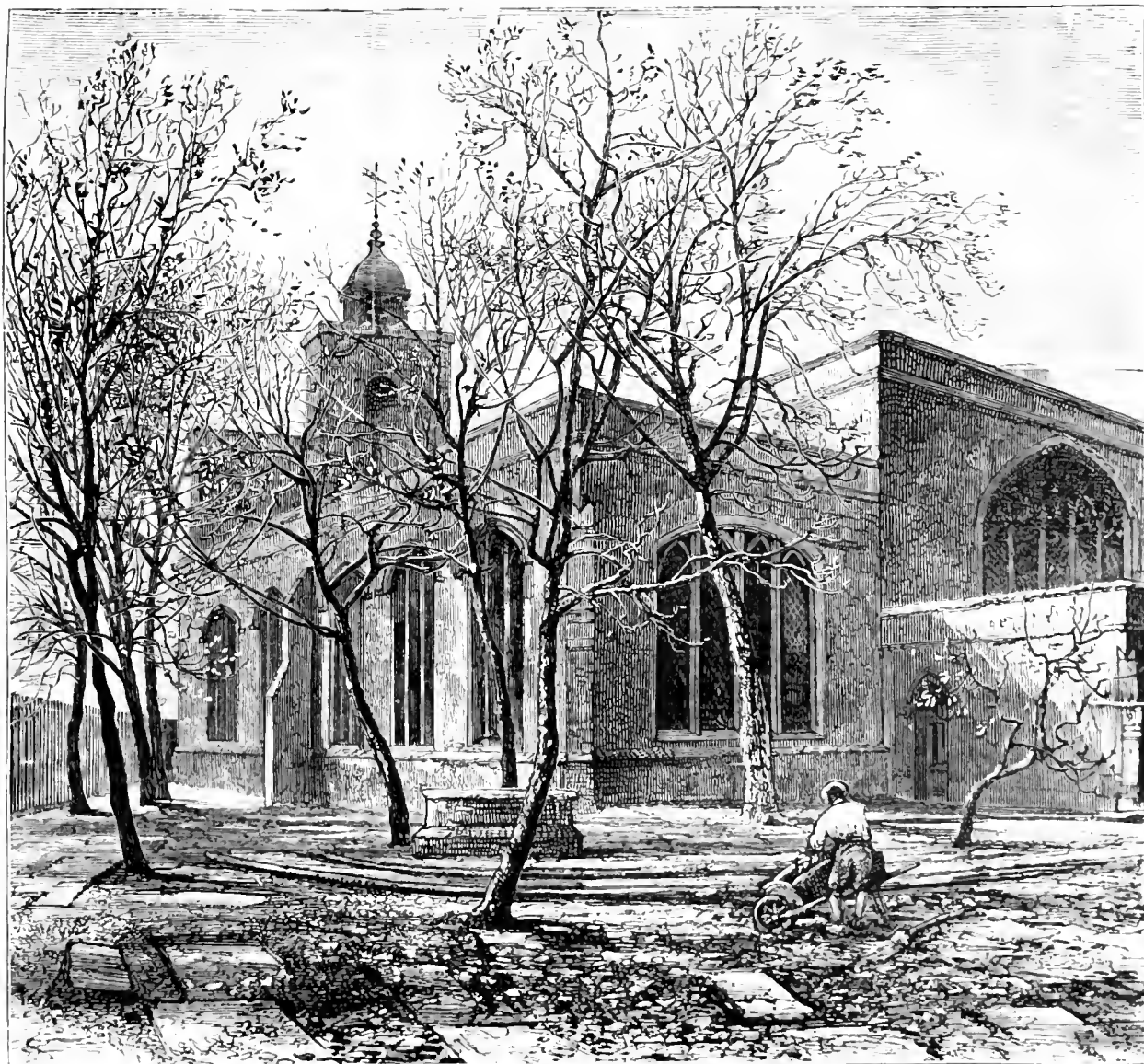
HERE are few churches which possess the historical interest of this venerable building. Its name associates it with the great convent at Barking in Essex, founded by St. Erkenwald, bishop of London, A.D. 675, and of which the first Abbess was St. Etheldreda, his sister. Some portions of the present Church are considered to be of the late Norman period, and from 1387 to 1530 the Abbess and nuns of Barking presented the vicars of the parish. Henry VIII. transferred the patronage to the Archbishop of Canterbury, in whose gift the living still remains. The Church adjoins one of the sites of the scaffold on Tower Hill, and the churchyard generally received the trunks of the men who suffered the penalty of high treason. The burial register of 1644 contains this entry, under date January 11: 'William Laud, Archbishop of Canterbury, beheaded.'

The Church is one of those which escaped the Fire of London in 1666, and is in the main a Gothic building, but it has been seriously defaced both externally and internally by 'improvements' of successive generations. The appearance of the exterior is spoiled by the flat roof of 1813 and by the deplorable curtailments of the churchyard and still more deplorable erection of a huge warehouse at the east end of the Church; while the proportions of the interior are completely concealed by a huge gallery at the west end, which has the effect of shortening the nave so considerably as to render the whole Church in appearance nearly square. In spite of these drawbacks, however, there is much that is stately and dignified, and some recent improvements have shown that the Church only needs a true restoration to be one of the handsomest of the Gothic churches of the City. The chief features of the Church may briefly be described. The nave and the chancel, on one level, are flanked by aisles of the same length, the ground-plan being thus an irregular parallelogram. The nave pillars and arches are Norman in character, and are the oldest portions of the existing Church. The chancel arches and pillars are of the fifteenth or sixteenth century. The windows for the most part are poor specimens of late Gothic, the east window having been 'restored' in 1813.

Of the 'fittings' of the Church, the altar is a magnificently carved table of the seventeenth century, and the pulpit a splendid specimen of carved oak-work of the same period. The altarpiece contains some elaborate lime-wood carving, thought to be the work of Grinling Gibbons, while the font cover, also of carved lime-wood, is of the same school. The Church is rich in memorial brasses, and contains in particular a beautiful brass of the sixteenth century, one of the finest in England. The organ was originally built by Renatus Harris, but little remains of his work. The choir stalls have lately been presented to the Church by the present incumbent, and are of handsome carved oak, the designs being drawn by Mr. J. A. Reeve, architect, and executed by Mr. Harry Hems of Exeter. Under the direction of the same architect the high pews have recently been cut down and re-arranged. The Church is open all day. A ring of eight bells is in the tower.


The following is a complete list of the Vicars, copied from the tablets in the vestry of the Church:—

1387, Wm. Colles. 1387, Rob. Coton. 1390, N. Bromsgrove. Jo. Clerke. 1427, W. Northwold. 1431, Joh. Iford. 1434, Tho. Virby. 1454, Joh. Machen. 1454, Joh. Wyne. 1468, Thos. Caas, L.B. 1475, Rob. Segrym, A.M. 1478, Rich. Baldry, A.M. 1492, Edm. Chaderton. 1493, Rad. Derlove. 1584, Will. Gedding, A.M. 1512, Will. Pattenson, A.M. 1525, Rob. Carter, S.T.B. 1530, John Nayler. 1542, Wm. Dawes, L.B. 1565, Ric. Tyrwhitt. 1584, Ric. Wood, S.T.B. 1591, Tho. Ravis, S.T.B. 1598, Rob. Tyghe, S.T.B. 1616, Ed. Abbott, A.M. 1635, Ed. Layfield, A.M. 1680, Geo. Hickes, S.T.B. 1686, John Gaskarth, D.D. 1732, Will. Geekie, D.D. 1767, George Stinton, D.D. 1783, Samuel Johnes-Knight, A.M. 1852, John Thomas, D.C.L. 1884, Arthur James Mason, B.D.



ALL HALLOWS BARKING, GREAT TOWER STREET.

ST. ANDREW, HOLBORN.

HE Church of St. Andrew, Holborn, originally the mother church of the populous district of Holborn, or 'Oldbourne,' as it was formerly called, is exceedingly interesting from its antiquity and its many historical associations. It was built by Sir Christopher Wren in 1686, on the site of an old church, in the ward of Farringdon Without. The date of the foundation of the original building is not absolutely known, but it is mentioned as having been granted, in 1297, by one Gladerinus, to the Dean and Chapter of St. Paul's, upon the stipulation that the Church should be held of them by the Abbot and Convent of Bermondsey. After the dissolution of the monasteries the right of presentation devolved to the Crown, and Henry VIII. made it over to Thomas Lord Wriothesley, afterwards Lord Chancellor and Earl of Southampton. When the Great Fire of London ravaged the City, this Church escaped, but the building being then in a hopelessly ruinous condition it was taken down, with the exception of the tower, about ten years after the Fire, and a new building was designed and erected by Wren.

As to the original building, we learn from Strype's printed will of Gilbert Worthington that there were four altars in the Church, if not more. The steeple was commenced in 1446, but from some cause was not finished till 1468. In the first year of Edward VI. many of the altars and statues were removed, and in that year, and in the beginning of the reign of Elizabeth, the numerous monumental brasses of the Church were converted into current coin of the realm. Stow, in his *Survey of London*, says: 'There be monuments in the Church of Lord Wriothesley, buried 1550: Ralph Rokeby, of Lincoln's Inn, Esquire, Master of St. Katherine's, who deceased the 14th of June, 1596. . . . There was also of old time (as I have read in the third of Henry V.) an hospital for the poor, which was a cell to the house of Cluny, in France, and was therefore suppressed among the priories aliens.' Wren's new Church consisted of a nave, two aisles, and a chancel, and it has been greatly praised for its magnificence and beauty. One John Thavie, in 1348, 'left a considerable estate towards the support of this fabric for ever.' It contains a carved oak pulpit and a sculptured marble font, displaying four cherubim. The whole length of the building is 105 feet, the breadth 63 feet, and the height 43 feet. The old organ, made by Harris, was celebrated as being part of the discarded instrument in the contest for superiority between Father Smith and Harris at the Temple Church.

But it is chiefly from its tablets, and from its connexion with various notabilities of former days, that St. Andrew's is famous. There is a tablet here to John Emery, the famous comedian, who died in 1822. Lord Wriothesley, mentioned above, is buried here. Dr. Henry Sacheverell lies in the chancel, the divine who was impeached by the House of Commons in 1710, and suspended from preaching for three years. His suspension, however, only increased his notoriety, and in the very month that his suspension terminated he was appointed to the valuable rectory of St. Andrew, Holborn. Henry Neele, poet and author, lies buried in the churchyard. John Webster, the dramatist, is said to have been at one time parish clerk here. Joseph Strutt, author of *Sports and Pastimes of the People of England*, is also buried in the Church. In the register of burials appears, under the date August 28th, 1770, the entry, 'William Chatterton, Brooks Street,' to which has been added by a later hand, the words, 'the poet.' It is considered to be extremely doubtful whether the entry ever referred to the poet at all, whose name, by the way, was Thomas, not William. The Church is open on Mondays, Wednesdays, and Fridays, from 10.30 to 12 noon. The tower contains eight bells.



ST. ANDREW, HOLBORN.

ST. ANDREW UNDERSHAFT, LEADENHALL STREET.

THE Church of St. Andrew Undershaft is situated nearly opposite the site of the old East India House in Leadenhall Street. Stow, the famous chronicler of ancient London, whose monument is one of the chief features of the Church, says that it derived its singular name from 'a high or long shaft, or Maypole, higher than the church steeple' (hence *under* shaft), which used, early in the morning of May Day, the great spring festival of merry England, to be set up and hung with flowers opposite the south door of St. Andrew's. This setting up of the Maypole was ultimately declared to be a superstitious custom, and Stow tells of a sermon preached against it at Paul's Cross by one Sir Stephen, a curate of the neighbouring Church of St. Katherine, who denounced it as an idol. That same afternoon, the good old historian says, he saw the Shaft Alley people, 'after they had dined, to make themselves strong, gathered more help, and with great labour, raising the shaft from the hooks whereon it had rested two-and-thirty years, they sawed it in pieces, every man taking for his share so much as had lain over his door and stall, the length of his house.' Thus was the 'idol' mangled and burned.

The present edifice, rebuilt 1520-1532, consists of nave and two aisles, with a ribbed and flattened perpendicular roof, painted and gilded with flowers and emblazoned shields. The chancel is also painted, and there is much stained glass, including a window with full-length portraits of Edward VI., Elizabeth, James I., Charles I., and Charles II. The most remarkable among the many noteworthy brass tablets and monuments is the terra-cotta monument to Stow, who is represented sitting at his writing-table, pen in hand. His body was removed from the Church in 1732. The building was handsomely restored during the incumbency of the late Prebendary Blomfield, and very largely at his own private expense. In particular, the elaborate and highly satisfactory east window was the gift of himself and family.

On his death, in 1879, the living, after remaining vacant for six months, was bestowed on Canon Walsham How, Rector of Whittington, Salop, in order to find him an income as Bishop Suffragan for East London. On his preferment to the new Bishopric of Wakefield, in 1888, Dr. Robert Claudius Billing, then Rector of Spitalfields, was chosen to succeed him, both as Bishop Suffragan and Rector of St. Andrew Undershaft.

The registers, which are in excellent condition, date from 1558, and are curious and interesting, especially the entries under 'Burials' during the time of the Great Plague.

The organ, a very fine one by Harris, 1696, has been considerably enlarged and improved during the last few years. It formerly stood in a gallery at the west end, but at the restoration under Prebendary Blomfield was removed to the chancel. The Church is open daily from 12 to 2. In the tower are six bells.



ST. ANDREW UNDERSHAFT, LEADENHALL STREET.

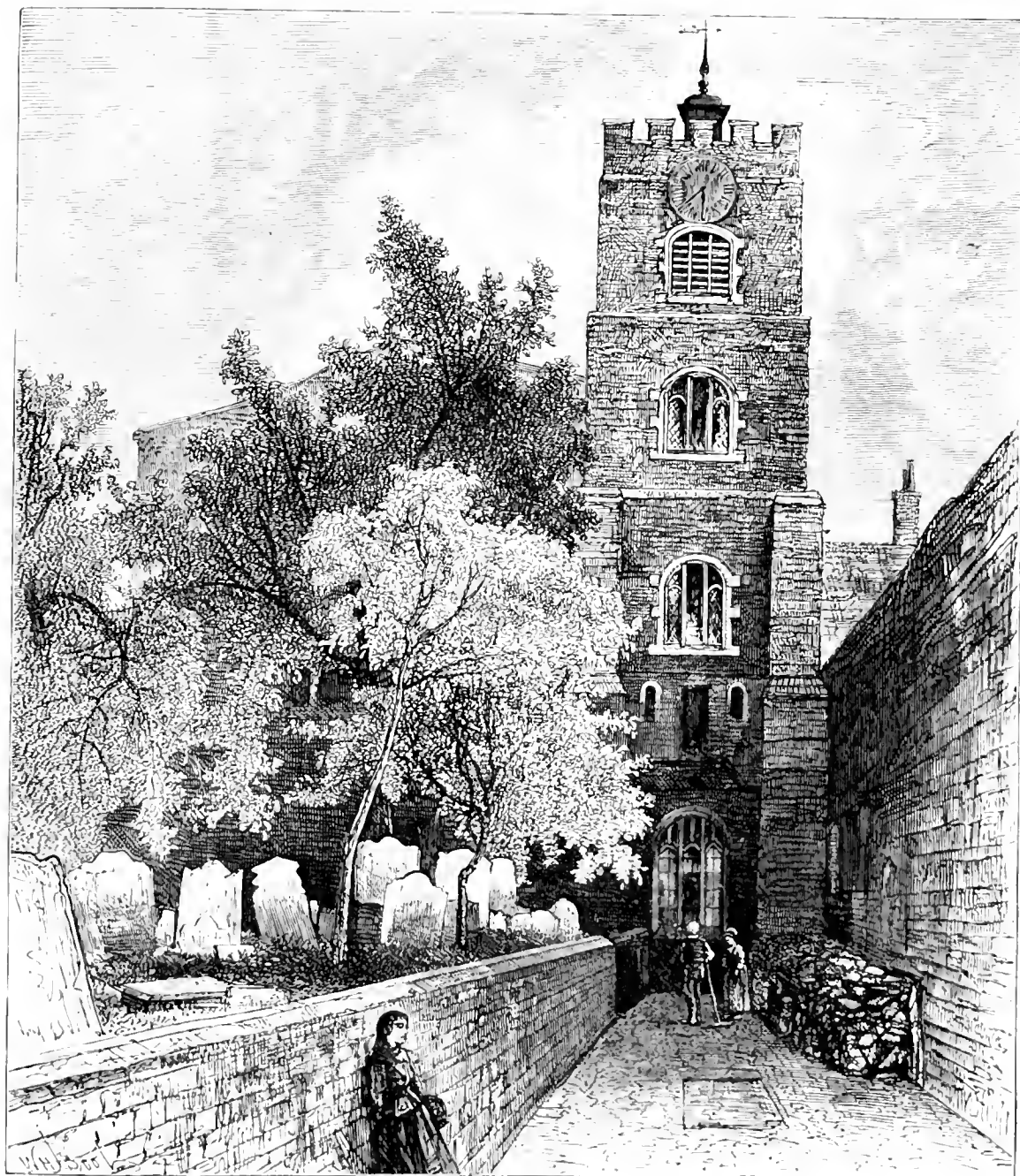
ST. BARTHOLOMEW THE GREAT, WEST SMITHFIELD.

THE Church of St. Bartholomew the Great, and a large group of buildings attached to it, formed one of the earliest houses in England of the Austin or Black Canons. The traces of these other buildings are almost entirely lost, but mention is made in a deed of sale by the King to Sir Richard Rich, dated 19th May, 1544, of 'the chief mansion or prior's house, with appurtenances, consisting of the infirmary, the dormitory, the frater-house, the cloisters, the galleries (over them), the hall (or refectory), the kitchen, the wood-house, the garner, and the prior's stables.' The Church itself was founded in 1123. The founder was one Rahere, a man whose kindness is felt to this day, for he was the founder of the Hospital of St. Bartholomew. He was an ecclesiastic, and filled the stall of Chamberlayne's Wood in St. Paul's Cathedral. On the conventual seal (of the twelfth century) the original design of the Church is shown, with a low central tower with two pairs of towers, one at each of the angles of the Church. When complete it measured 280 feet in length. The present churchyard was the site of the nave, which was 87 feet in length, and of which one bay still remains. This bay, with the choir and aisles of the original building, form the present Church. The choir is of five bays, separated from the aisles by solid piers, with semi-cylindrical pillars carrying scalloped capitals on their lateral faces. The round arches have the billet ornament. The lofty triforium is composed of arcades of four round-headed arches, carried on three shafts and included within a comprising arch, which has the billet ornament; the spandrils are plain. The northern triforium wall was rebuilt in the seventeenth century. On the south side is an oriel built by Prior Bolton in the beginning of the sixteenth century, probably used by the sacristan for the supervision of the altar-lights. The ambulatory under the triforium is the earliest part of the present building, and in the slightly domical vaults and horse-shoe arches show some trace of Byzantine influence. The east end of the original building terminated in an apse. A square lady chapel was built in the fifteenth century, projecting beyond what would have been the curve of the apse; this chapel formed until recently part of a fringe factory. During the restoration in 1884-86, the fringe factory, which overhung the altar, was purchased and removed, the Church re-roofed, the apse built, the forge projecting into the north transept purchased, the organ loft and organ erected, and many lesser improvements carried out, under the auspices of the late Rector, the Rev. William Panckridge, M.A.

The complete and beautiful modern apse, reproducing the precise size and the general architectural features of the apse destroyed when the square end was begun, is the work of Mr. Aston Webb, and all who can remember the Church in its old disfigured state feel that Mr. Webb has with happy genius carried out a work of great difficulty, that he has added to the beauty of the existing ancient architecture by so harmonious an eastern termination. The clerestory, originally Early English, retains a wall passage with shouldered arches. The modern tower, which appears in our picture at the end of the south aisle, was built in 1628, but altered in the eighteenth century; it contains five bells, which are among the oldest in London; there is an inscription on each. The internal length of the Church is a little more than 130 feet, its breadth 57 feet.

In the Church are the tomb of Rahere the founder, the tomb and effigy of Prior Bolton, and the Elizabethan tomb of Sir Walter Mildmay, founder of Emmanuel College, Cambridge. William Hogarth was baptized here in 1697.

This old Church is one of the most interesting buildings in England, ecclesiastically, architecturally, and historically. It is open daily from 9 to 5.



ST. BARTHOLOMEW THE GREAT, WEST SMITHFIELD.

ST. BOTOLPH, ALDGATE.

IN the days of the Anglo-Saxon King, Edgar, or, as more ancient records state, of the Danish conqueror, Canute, thirteen knights, who had done good service for the State, solicited the King to bestow upon them a certain plot of land, then lying desolate, on the eastern side of the city, with the liberty of a guild for ever. The warrior-king assented, but first required of them that they should each engage three times in combat victoriously, and that on a certain day they should further tilt with all comers in the plain now known as East Smithfield. All of which bold deeds being right gloriously accomplished, the land was conferred upon them. The land and soke thus bestowed was afterwards called Portsoken Ward, and was given, in 1115, by the descendants of these knights to the Priory of the Holy Trinity within Aldgate, which was founded by Matilda, wife of Henry I. Besides offering upon the altar the charters of their rights and privileges, they gave possession of the soke to the Prior by putting into his hands the Church of St. Botolph at Aldgate, as the chief building upon it. This gift was afterwards confirmed by William Sanctæ Mariæ, Bishop of London, and by Pope Innocent III. The services of the Church were conducted by canons of the Priory until the dissolution of the establishment, its surrender to Henry VIII. taking place on February 4th, 1531. The first Church of St. Botolph, Aldgate, was built about the time of King Edgar. In 1418 an aisle to be dedicated to St. Katherine, a chapel 'to the Blessed Mary,' and a new steeple were directed to be made by the will of Richard Burford, a wealthy bell-founder of the parish. Shortly before the Reformation the whole fabric was rebuilt by the Priory of the Holy Trinity. The second Church escaped the Great Fire of 1666, but in the following century had become so much dilapidated through age that it was found necessary to pull it down. An Act of Parliament was obtained in 1741 empowering the parishioners to raise money by annuities, and in 1744 the present Church was completed.

The Church has recently undergone restoration. The galleries have been rebuilt, open benches supplanting the cumbersome pews, while the heavy fronts have made way for the present lighter and lower balustrade. Four vestries, convenient for classes, have been constructed in the hitherto useless porches, and the space at the entrance end of the Church has been thrown into the building. Plaster enrichments and heraldic devices have taken the place of a monotonous expanse of ceiling and walls, each of the heraldic shields commemorating an event connected with the Church or parish. The tower contains a peal of eight bells.

St. Botolph, Aldgate, is the poor Church of the City of London, Henry VIII. and James I. having deprived the parish of its once extensive ecclesiastical revenues. In another direction Aldgate is the richest parish in the City, the general charity income amounting to nearly 10,000*l.* a-year, most of which is applied to educational purposes. The resident parishioners are 7000 in number.

RECTORS AND VICARS.—1108, Norman, first Prior. 1135 (*circa*), Ralph. 1189 (*circa*), Stephen. 1214, Gilbert. 1221, Richard de Templo. 1241, Richard. 1250, John de Toting. 1268, Eustachius. 1284, William Aygnell. 1294, Stephen de Watton. 1302, Ralph de Cantuaria. 1316, Richard de Wymbish. 1325, Roger de Polay. 1331, Thomas Heron. 1339, Nicholas Alynton de London. 1377, William de Rising. 1391, Robert Exeter. 1407, William. 1437, William. 1443 (*circa*), John. 1445 (*circa*), Thomas Pomeroy. 1494, Richard Charnock. 1496 (*circa*), Thomas Percy. 1512, John Bradwell. 1524, Nicholas Hancock, last Prior. 1543, Robert Mason. 1546, John Myles. 1556, Richard Wilson. 1578, Richard Nicholson. 1578, Robert Heas. 1594, Christopher Threlkeldi. 1597, Paul Bussh. 1604, Henry Ragge. 1608, Edward Gadbold. 1610, William Biddulph. 1611, Robert Prickett. 1611, John Brigges. 1625 (*circa*), Samuel Bourman. 1628, Thomas Swadlin (ejected 1646, restored 1661). 1662, John Mackerness. 1666, Thomas Arden. 1703 (*circa*), Thomas Brattell. 1708 (*circa*), White Kennett. 1713 (*circa*), Benjamin Pratt. 1713, John Hutchinson. 1729, Thomas Kynaston. 1765, Robert Wright. 1783, Thomas Jackson. 1796, Henry Hutton. — John Banks Hollingworth. 1838, Herbert Kynaston. 1845, William Ludlow. 1848, Robert Peace Baker. 1860, James Matthew Robertson. 1888, Robert Henry Hadden.



ST. BOTOLP.I, ALDGATE.

ST. BOTOLPH, WITHOUT BISHOPSGATE.

THE Church of St. Botolph forms a bold feature in the midst of the now rather tame and uninteresting buildings in the neighbourhood. At one time, however, and when the predecessor of the present Church stood there, its neighbours were noble and beautiful mansions of wealthy merchants, some of noblemen; and one house on the opposite side of the road, Crosby Place, was even dwelt in by Royalty, in the person of Richard III. These houses have not altogether disappeared. Part of Crosby Hall still remains, and is now used as a restaurant. Part of the house of Sir Paul Pindar, a merchant and an ambassador of the time of James I. and Charles I., is to be seen, but at present as a public-house. There are beautiful remains of the old interior decorations still to be found, especially some parts of ceilings. A mural tablet of this same Sir Paul Pindar is on the south wall of the chancel.

There was formerly a tomb to the memory of a Persian ambassador who was buried in the part of the churchyard assigned to foreigners in 1626. The Church itself is of the date 1725-28, and is in what is called the Hanoverian style, from the designs of James Gold or Gould. Nothing seems to remain of any former churches, and little is known of their history. Hanoverian is not the *beau idéal* of ecclesiastical architecture, but its combinations of red brick and stone and some of its massive forms have a not unpleasing effect, and it is doubtful whether a Gothic building could supplant the present structure with advantage to the appearance of the neighbourhood. Whatever may be the merits of the Church, the eye is refreshed by its pleasantly planted yard adorned by a fountain.

The parish registers contain the entries of the baptism of Edward Alleyn, the player (1566); of the marriage of Archibald Campbell, earl of Argyll (1609); of the burials of Edward Allein, poet to the Queen (1670); of Stephen Gosson, rector of the parish and author of the *School of Abuse* (1623); of William, earl of Devonshire (1628); of John Riley, the painter (1691).

There is a good ring of eight bells. In the former Church the Ancient Society of College Youths, established in 1636, rang the first peal. The inscriptions on the present bells are as follows:—1st. 'Patrick & Osborne of London, 1782. This peal of bells, raised by the voluntary contributions of a few of the inhabitants, was first rung in honour of the birthday of our Most Gracious Queen Charlotte whom God preserve, A.D. 1783.' The next five bells have no inscription. 7th. 'P. & O. 1782. James Smith, Thomas Probin, Josiah Fowler, Overseers.' 8th. 'P. & O. 1782. William Conybeare, D.D., Rector. William Collier, Robert Hewitt, Churchwardens, 1782.'

The organ is a fine instrument; it was built by John Byfield, jun., in 1750; removed from the west gallery in 1868; reconstructed and enlarged by Henry Willis in 1887.

The clock was illuminated in 1868. There is some good stained glass in the windows, that in the east and west being the best. The registers date from 1558, and are in good preservation.

RECTORS.—John of Northampton. 1323, Henry of Colne. 1354, Richard of Pertenhale. 1361, Robert Suardiby. John of Bradeley. 1363, Adam Keme. 1364, Elias Finch. 1368, Robert Fox. 1369, Thomas Boghee. 1378, Thomas Ridlington. John Grafton. 1383, John Rydel. John Bolton. 1390, John Porter. 1395, John Campeden. 1398, John Gray. 1399, Roger Mason. John Saxton. 1434, Robert Coventre. John Woode. 1461, Thomas (Bishop of Down and Connor). John Prese. 1471, Thos. Boteler. 1472, Robert Keyvill. 1482, John Pykyng. 1490, Richard Sturton. 1492, Clement Collins. 1492, William London. 1503, Robert Ayschum. 1512, Robert Woodruff. 1514, John Redman. 1523, John Garth. 1523, John Kidley. 1525, Richard Sparchforth. 1525, Simon Matthew. 1541, Robert Hygdon. 1544, Hugo Weston. 1558, Edward Turner. 1569, Thomas Simpson. 1584, William Hutchinson. 1590, Arthur Bright. 1600, Stephen Gorson. Thomas Worrall. 1639, Thomas Wykes. 1642, Nehemiah Rogers. Samuel Leigh. 1660, Robert Pory. 1663, John Lake. 1670, Henry Bagshaw. 1677, Robert Clark. 1678, Thomas Pittis. 1688, Zacchaens Isham. 1701, Roger Altham. 1729, William Crow. 1743, William Gibson. 1752, Thomas Ashton. 1776, William Conybeare. 1815, Richard Mant. 1820, Chas. Jas. Blomfield (Bishop of Chester and London). 1828, Edward Grey. 1832, John Russell. 1863, William Rogers.



ST. BOTOLPH, WITHOUT BISHOPSGATE.

ST. BRIDE, FLEET STREET.

THE parish of St. Bride was originally what we should now call a district of the great parish of St. Margaret Westminster, and was a part of the manor of the Abbey. The Thames was its southern boundary, and the Fleet River marked its limit on the east. At the junction of the two watersheds, where the ground falls eastward to the Fleet and southward to the Thames, was placed in early (but not very early) times the Church of St. Bride. Though dedicated to a Danish saint, and close to St. Clement Danes, the Church cannot be ascribed to the period of Danish ascendancy, as the land it stands on was then under water, and there is no authentic mention of it earlier than 1222. It was a small Church then, but various chantries were attached to it in the fourteenth century, which were, of course, not restored when Wren rebuilt it after the Fire. It is one of his masterpieces; and now that the wall-painting has been carried out in what is known as Renaissance manner, to harmonise with the architecture, it is probably one of the most perfect, if not the most perfect specimen of an Italian Church in England. The external features of it are too well known to need any comment. It is the only Church in London dedicated to St. Bride, though they are numerous elsewhere; but there is some difficulty in identifying the lady to whom the parish owes its name. There are two St. Bridgets, the one a widow, the other a spinster, laying claim to the honour; but the widow, who was, possibly, Queen of Sweden, can hardly sustain her claim, as a clerk was instituted to the Church of St. Bridget in 1362, before the date of her canonisation (1373); the Church, as was said above, having been in existence in 1222. The spinster, a lady of noble birth in either Ireland or Scotland, is said to have lived for part of her life at Glastonbury, and to have been buried in the County Down, with St. Patrick and St. Columba, leaving behind her a high reputation for sanctity. A more interesting because more strictly historical question is that of the patronage. As the Church was in the manor of Westminster, the presentation to it, as a matter of course, was in the hands of the Convent. It continued in the same patronage until the dissolution of the monasteries, and until 1485 was a rectory. Some time after this, and before the suppression, the glebe and the great tithes were appropriated to the Abbey, and the benefice was made into a vicarage. The plot of ground south-east of the Church, on a portion of which the new vicarage-house stands, was once called Parson's Court. When the Dean and Chapter of Westminster took the place of Abbot and Convent, the advowson of the benefice was conferred upon them, and they are still patrons of the benefice.

The only survivals of the Great Fire are the vault of Henry Holden (a friend of Samuel Pepys); the font, bearing the arms of the Hothersall family and the date, 1615; some of the Church plate (among other pieces a chalice of the middle of the sixteenth century); and the parish registers. There are not many well-known names in the registers (though some of them are three centuries old); their most important record being the register of 2000 deaths in the year of the Plague; and the only well-known name among the monumental inscriptions is that of Samuel Richardson, author of *Clarissa*, commonly called *Clarissa Harlowe*. But the parish was the site of two other buildings of great historic interest, viz., Bridewell Hospital, once the Royal Palace of Bridewell, and the Fleet Prison; but it would be out of place to do more than refer to them here. The Church is open daily from 11 to 4. The tower contains a peal of twelve bells.



ST. BRIDE, FLEET STREET.

CHRIST CHURCH, NEWGATE STREET.

THIS Church is one of many with which Wren replaced those destroyed in the Great Fire of London. It was commenced in 1687 and completed in 1704. Its size may be gathered from the fact that it will accommodate upwards of 2000 people. It is attended in the morning by the boys of Christ's Hospital. Richard Baxter, the great Nonconformist divine, was buried here; and also Lawrence Sheriff, the founder of Rugby School, though his remains were afterwards removed to Rugby. The organ is by Harris, and dates from 1690; but it has at different times been repaired and enlarged by Hill.

The present Church stands upon part of the site of the ancient edifice which belonged to the monastery of the Grey Friars. The old Church was founded by Queen Margaret, second wife to King Edward I. She began the building of the choir in 1306. Among the contributors to the work, which was twenty-one years in progress, were the Earl of Richmond (who built the body of the Church and gave many rich jewels and ornaments to be used in the same), the Countess of Pembroke, the Earl of Gloucester, and divers citizens. It appears from the account in Stow's *Survey of London* (see Church of the Grey Friars), to have been a very large and magnificent building, and to have contained many sumptuous monuments. This Church was 300 feet long, 89 feet broad, and from the ground to the roof, 65 feet. It was consecrated in 1325, and surrendered to King Henry VIII. in November 1538, the ornaments and goods being mostly taken to the King's use. For a time the Church was closed, but in 1546 was reopened. Queen Margaret was buried here; and after her, her niece, Isabel, the unnatural Queen of Edward II., and many other members of the Royal Family. The last notable burial here, before the fire, was that of the accomplished Sir Kenelm Digby, in the magnificent tomb in which he had previously interred his beautiful wife, Venetia Stanley. This Church was given for a parish church by Henry VIII., in place of St. Ewen, Newgate Street, and St. Nicholas in the Shambles. By Henry the Eighth's charter there are connected with the Church, besides the Vicar, six other priests, appointed by the Governors of St. Bartholomew's Hospital, viz., one visitor of Newgate, and five to assist him in singing and celebrating Divine worship. These clergymen retain their offices and a nominal stipend during their lifetime, but they are no longer required to officiate.

VICARS.—Tho. Brigotts. 1554, Rob. Williamson. — Tho. Beaton (or Bafell). 1567, Hen. Bedell. 1576, Tho. Garaker. 1578, Joh. Bell. 1611, Hamlet Marshall. 1617, Sampson Price. 1630, Edw. Finch. 1642, Will. Jenkins. 1662, Ric. Henchman. — Edmund Sherring (*died* 1690). 1690, Thomas Staynose. 1708, Samuel Barton. 1721, Joseph Trapp. 1799, Samuel Crowther. 1830, George Preston. 1841, Michael Gibbs. 1882, Thomas D. C. Morse, LL.D.



CHRIST CHURCH, NEWGATE STREET.

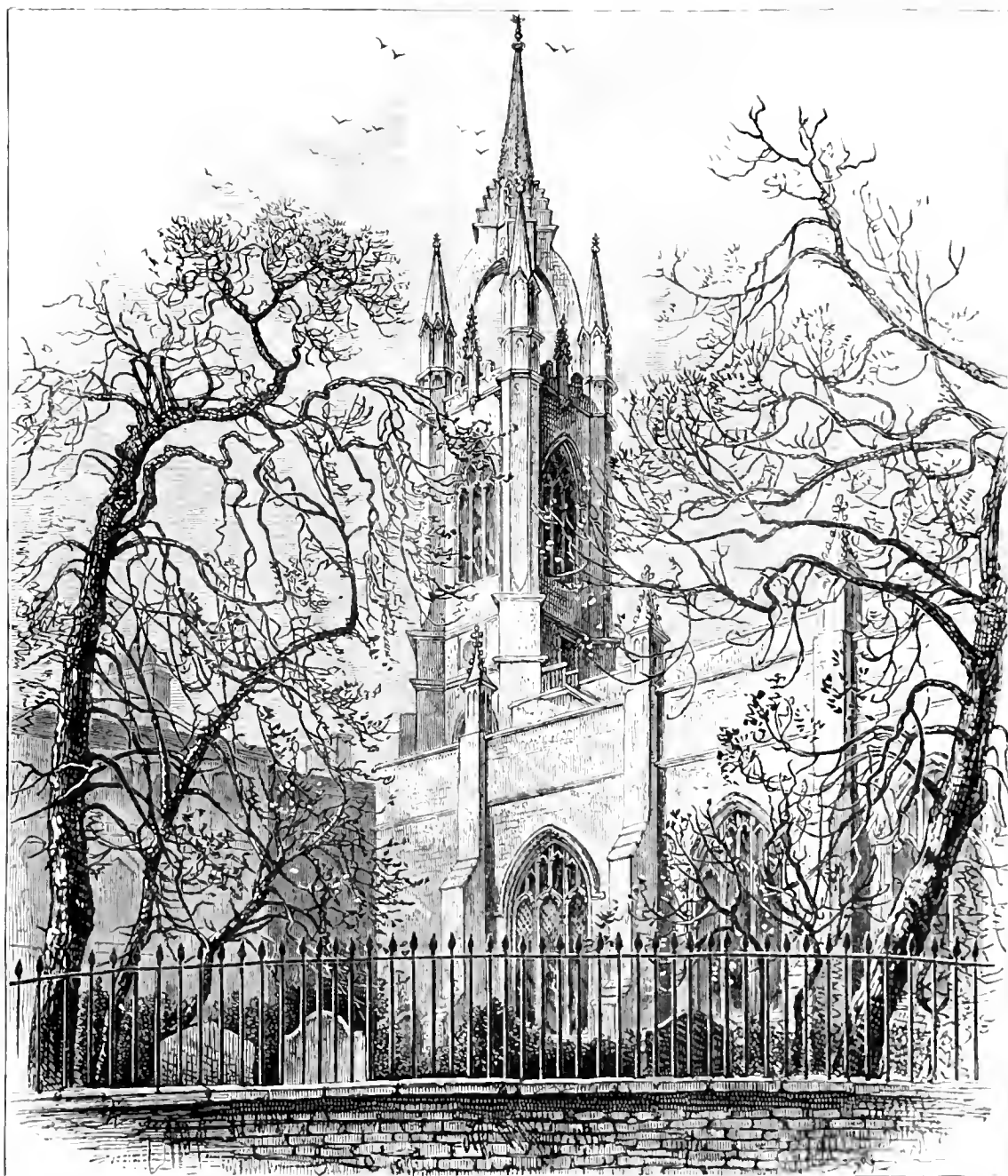
ST. DUNSTAN-IN-THE-EAST, IDOL LANE.

THE present Church is a modern building, occupying the site of an older edifice. No particulars remain as to the date of the original Church dedicated to St. Dunstan, but in old records it is referred to as St. Dunstan 'juxta turrin.' Stow, in his *Survey of London*, referring to the monumental inscriptions which existed in his time, mentions one which was then nearly five hundred years old; and speaking of the Church as it was in 1598, he describes it as a fair large church of an ancient building, and within a large churchyard. This building being, however, in 1630 much decayed, was fully repaired and beautified, at a cost of upwards of 2400*l.*, and so remained till the Great Fire in 1666, when it was almost completely destroyed, the spire and the interior being wholly consumed, and the outside walls only left standing. The spire was very lofty and was covered with lead, and during the fire was seen tottering and swaying, until it fell into the surrounding flames. In consequence of the destruction of the Church in this manner, Sir Christopher Wren was called upon to restore the building. The present tower and spire are the work of that great architect. The spire is supported on four arched ribs springing from the four angles of the tower; it is a graceful and much admired structure, and is considered a bold attempt in architecture. A spire of somewhat similar character is found at the Cathedral, Newcastle-on-Tyne—which is supposed to have suggested the idea to Wren—and also at St. Giles', Edinburgh, and at King's College, Aberdeen. In this Church there was an organ by the celebrated Bernard Schmidt, better known as Father Smith. It was removed in 1818, and placed in the Abbey Church of St. Albans (now the Cathedral).

The building erected by Sir Christopher Wren in its turn fell into decay, and in the year 1810 the fabric was discovered to be in such a dangerous condition, owing to the bulging of the walls and other causes, that it was found necessary to take down the whole of the building, with the exception of the tower and spire, and to build it anew. The architect employed was Mr. David Laing, architect of the new Custom House in Lower Thames Street, in this parish. He was assisted in the work by Mr. William Tite, architect of the Royal Exchange. The new Church cost the large sum of 36,000*l.* It was commenced in 1817, and reopened for Divine service on Jan. 14, 1821. The style is Perpendicular Gothic; it is built of Portland stone, and is a very handsome building. The extreme length is 115 feet, width 65 feet, and height 40 feet. The height of the tower and spire is 175 feet; the tower contains a peal of eight bells. The registers date back to 1558.


Among the eminent Rectors of St. Dunstan-in-the-East may be mentioned:—Cardinal John Moreton, archbishop of Canterbury; Cardinal Adrian de Castello, bishop of Hereford, and afterwards of Bath and Wells, Secretary and Treasurer to Pope Alexander VI.; Dr. John May, bishop of Carlisle; Dr. William Barlow, bishop of Rochester, and afterwards of Lincoln; Dr. John Jortin, archdeacon of London; and Dr. Vicesimus Knox.

RECTORS.—1312, John de Burton. 1322, Robert de Tonstall.—Richard Cleymond. — John Kennington. 1374, Robert de Farrington. 1379, William de Islip. 1382, William Lullington. 1399, John Lynton. 1401, Roger Bassett. 1401, John Malverne. 1421, Richard Cawdry. 1435, Andrew Holes. — Thomas Kent (*res.* 1443). 1443, Roger Keyes. 1452, John Knight. 1456, Robert Kirkham. — John Botiller (*d.* 1472). 1472, John Moreton. 1474, William Attingham. 1482, David Williams. 1492, Adrian Castello. 1502, Richard Hilley. 1533, John Pawlesgrave. — Richard Smith (*res.* 1557). 1557, Richard Brawarne. 1565, John May. 1573, Edward Simpson. — John Copcotts (*d.* 1590). 1590, William Norwood. 1596, George Best. 1597, William Barlow. 1606, John Childerley. 1661, George Gifford. 1686, Richard Holden. 1698, William Strengthfellow. 1731, Edmund Bateman. 1759, John Jortin. 1771, Thomas Winstanley. 1789, Martin Benson. 1791, John Lloyd. 1798, Peter Coryton. 1817, Robert Hesketh. 1837, Thomas Boyles Murray. 1862, William Walter Kirby. 1871, James Grantham Faithfull. 1873, John Lockhart Ross.



ST. DUNSTAN-IN THE-EAST, IDOL LANE.

ST. GILES, CRIPPLEGATE.

HE first church was built about the year 1090 by Alfune, afterwards Hospitaler or Proctor of St. Bartholomew's Hospital. From him it passed, through his sons, to the canons of St. Paul's Cathedral, and from that time until now the Dean and Chapter have appointed the successive vicars. Stow, in his *Survey of London*, says that 'the church was at first a small thing, but hath been since at divers times much enlarged as the parish hath increased, and was newly builded.' This took place about the year 1392, and what was then rebuilt is substantially the same as that now standing. From that time up to the present it has been aided by many benefactions of deep historical interest, but demanding a detailed explanation beyond the scope of the present brief notice. Perhaps the direst time in the history of the parish was the period of the Plague of London. In 1636 there were no less than 2491 burials on the register book for the year, being three times the number for either the preceding or succeeding years. But great as had been the terror of the plague in Cripplegate in 1603 and other years, these were as nothing to the fearful outbreak in 1665. In that year 8000 persons died, and universal panic prevailed. The Vicar, Dr. Pritchett, fled to the country. Three of the churchwardens, the sexton, and the majority of the vestrymen, all died of the malady.

Since those days the parish has seen many vicissitudes, and, among others, the exodus of the population to the suburbs. In 1811 it had a population of 11,704 souls, which had decreased in 1883 to 3863. Allen, in his *History of London*, published in 1830, gives the following description of the church:—

'It is a spacious and substantial building, and though much disfigured by modern alterations and detached buildings, still shows considerable portions of the ancient edifice. The plan gives a nave, side aisles, and chancel, with a large and massive square tower at west end of four storeys, the upper part of red brick (fifteen feet added in 1682). The ancient parts of the tower and the south side of the church are built of stone in irregular masses, interspersed with tile and brick. From the nature of the materials as well as the form of the arches it is evident that these portions were not destroyed in the fire of 1545, but are the work of a period anterior to that date. The first storey shows the arch of a spacious window, now walled up, on the west front. The north side of the church is nearly concealed by the Quest House—a large modern Gothic building, which also covers the porch.'

In 1858, 1861, 1862, 1865, 1867, and 1882, various improvements have been made to the Church, which is at the present time in good condition.

The monuments within the Church are of exceeding interest. The fire of 1545 destroyed many, and there are now none existing prior to 1575, which is the date of a monument to Thomas Busby, a benefactor of the poor of Cripplegate. John Fox, author of the famous *Book of Martyrs*, lies buried in the chancel. Robert Glover, the antiquary, is commemorated in marble in the south aisle; and quite recently a memorial has been erected to Sir Martin Frobisher, the explorer. John Speed, a faithful servant of Queen Elizabeth, and Constance Whitney, of an old Herefordshire family, both have monuments in the Church. But that which constitutes by far the most interesting memorial of all is the monument of John Milton, the poet, whose remains lie within the walls. He died in 1674, and was buried next to his father in the chancel of the Church. The tower contains a peal of twelve bells. The Church is open daily between ten and four.

VICARS.—1500, Thomas Siborder. 1566, Robert Crowley. 1604, Lancelot Andrewes. — John Buckeridge (*d.* 1631). 1642, William Fuller. 1646, Bruno Ryves. 1659, Samuel Annesley. 1662, John Holben. — John Prichet or Pricket (*d.* 1681). — Edward Fowler (*d.* 1714). — William Whitfield (*d.* 1716). — Thomas Bennett (*d.* 1728). — John Rogers (*d.* 1729). — William Nicholls (*d.* 1774). — George Watson Hand (*d.* 1802). — William Holmes (*d.* 1833). — Frederick Blomberg (*d.* 1847). 1857, Wm. Hale Hale. 1857, Philip Parker Gilbert. 1886, Albert Barff.



ST. GILES, CRIPPLEGATE.

ST. HELEN, BISHOPSGATE.

THIS Church stands unrivalled amongst City Churches for the spaciousness of its interior and the antiquity of its foundation. Tradition tells us that a church was erected here in memory of Helena, *venerabilis et piissima Augusta*, mother of Constantine. The Church is said, further, to have given shelter to the remains of Edmund, king and martyr, when the Danes were devastating Mercia and East Anglia. St. Helen's Priory was granted to the canons of St. Paul's, in 1180, by one Ranulph and his son Robert. Within thirty years or so, William de Bassinge, dean of St. Paul's, re-established the convent for black nuns (Benedictine), with a dedication to St. Helena and the Holy Rood. In 1308 his namesake, who, with James Botiller, was sheriff for that year, enriched a foundation that at the Dissolution possessed a then noble revenue of 37*l.* 6*s.* a-year. That was the convent for whose situation we must now look in St. Helen's Place. The Priory Church, be it noted, lies north-west and south-east. Robert Wilkinson's plan, published the 11th of October, 1817, shows remains of the conventual buildings as ranging along the Church's northern side. It clearly shows a row of oblique apertures, forming a *hagioscope*, still visible in the north wall of the Nuns' Choir, behind the tomb of Sir Thomas Gresham. In the same wall also, further west, may still be seen two peculiar openings termed *aumbries*.

In 1633 a sum of 1300*l.* was laid out in repairing and beautifying the Church, which escaped the Great Fire. Further repairs were made in 1699, and upon more than one occasion since. The Church contains several fine stained-glass windows in honour of Sir Thomas Gresham, of Alderman Copeland, Lord Mayor in 1835, being a restoration in part, and of Shakespeare, who is said to have been a parishioner. This window, in the northern or nuns' aisle, was designed by Messrs. Mayer & Co., of Munich.

St. Helen's is rectangular on plan, being 121 feet long, 52 feet broad, and 38 feet high, its belfry, capped by turret and cupola, rising to about 65 feet. The body of the Church consists of a nave, parted into two aisles by an irregular order of five pillars and six pointed arches, and of a south-eastern transept that contains a Chantry, and two small Chapels, now thrown open into one, dedicated respectively to St. Mary the Virgin and the Holy Ghost. The large open area included within the two western bays was formerly known as 'the void,' and partitioned off for burial services. In 1874 as many as eighteen monuments and brasses were brought hither from St. Martin Oteswich, or Outwich, upon the destruction of that Church and the union of the two parishes. The now closed vault of Francis Bancroft was long an object of vulgar curiosity. He caused it to be built (1723) during his lifetime, and founded the almshouses at Mile End. Other tombs are those of Sir John Oteswich and his wife, Sir John Spencer (1610); Sir Thomas Gresham (1570); Sir John Crosby and Agnes his wife (1475-6); Sir Andrew Judde, Lord Mayor in 1550, citizen and Skinner, founder of Tunbridge School and of the almshouses in Great St. Helen's for six freemen of the Skinners' Company; Sir William Pickering (1542); of a renowned merchant-adventurer, William, father to Captain Martin Bond, 'Flos Mercatorum' (1576); and that of Sir Julius Cæsar (1636). The Church is open daily, except Saturday, from 11.30 to 2.

VICARS.—1571, — Thomas. 1575, John Olivar. 1586, — Lewis. 1600, Lewis Hughes. 1603, Richard Ball. 1613, Thomas Downing. 1618, Thomas Evans. 1619, William Lawrence. 1621, Joseph Brown. 1635, Richard Maden. 1639, Matthias Milward. 1642, Thomas Edwards. 1645, Samuel Wiles. 1647, Arthur Barham. 1663, John Sybbald. 1666, Thomas Horton. 1674, Edward Pelling. 1678, Henry Hesketh. 1694, Thomas Willis. 1701, Sampson Estwicke. 1712, William Butler. 1715, James Ptolemy. 1729, John Gaithorne. 1731, Valentine Haywood. 1745, George Coulton. 1773, John Naish. 1795, Robert Watts. 1799, James Blenkarne. 1835, Charles Mackenzie. 1847, J. M. L. Le Mesurier. 1849, John E. Cox.

RECTORS OF THE UNITED BENEFICE OF ST. HELEN WITH ST. MARTIN OUTWICH.—1873, John Bathurst Deane, M.A. (with John E. Cox, D.D., Vicar-in-charge). 1887, John Alfred Lumb Airey, M.A.



ST. HELEN, BISHOPSGATE.

ST. KATHERINE CREE, LEADENHALL STREET.

NEAR the Old Gate (Aldgate) of the City of London the Priory of the Holy Trinity was erected. Queen Matilda, wife of Henry I., endowed it with all her local seignorial rights. The Prior was the King's Confessor, and figured every ninth of November, arrayed in a priesto-aldermanic costume, in the Lord Mayor's Show. The Priory became one of the richest of monastic houses. Dugdale gives a list of contributions which each parish in the City was expected to give towards its support. It was one of the first of the religious houses to surrender, and soon fell into ruins. Out of these, or upon these, Lord Audley built him a house. Eventually the entire conventual domain was bought by the Corporation 'for a song.' Their revenue from the old monastic property is said to be at least 4000*l.* a-year.

Two parishes now comprise the old Priory and its precincts, St. James, Duke Place, and St. Katherine Cree, otherwise Christ Church. These parishes have been amalgamated, and St. James's Church (which was not architecturally worth preservation) was demolished. St. Katherine Cree, in Leadenhall Street, was restored in 1879 at a cost of 3000*l.* The Church is notable as having been built at the very time when the Gothic and the revived Classic or Renaissance architecture were contending for the supremacy. It is extraordinary to find a Church with the Classic columns and imposts of the arcade and the cinquefoil-headed windows and groining all coeval. Its organ is one of the finest in the City, one of Father Smith's famous instruments. The tower of the Church (which contains a ring of six bells) is Gothic, and remains from an older edifice, supposed to be 1509 in date, but the rest of the Church was built by Inigo Jones in an Italian style in 1631. Mr. Loftus Brock, F.S.A., considers that the Catherine-wheel window was taken in idea from the large circular window at the east end of Old St. Paul's.

The communion plate is silver-gilt, part of it presented by Charles I. when Prince. The alms-basins (really basins, according to the rubric) have a boss in the middle with the Stuart arms.

The old parish fire-engine has been removed to the City Museum as a quaint relic of the past. It is in form simply a huge squirt, such as a Brobdignagian child might have delighted in, but it could have been of no use in extinguishing a fire.

In this Church every 16th of October the 'Lion Sermon' is preached, commemorative of the wonderful escape of Sir John Gayer, Lord Mayor in Charles the First's reign, from a lion while travelling in Africa. Some of Sir John's descendants usually attend this service.


Here also is preached the 'Flower Sermon,' known now to the young folk far and wide. It has served as a model for many similar sermons to the young, and, judging by the crowded attendance every Whitsun Tuesday evening, keeps up its attractiveness. It has been preached ever since its institution in 1852 by the Rector, the Rev. W. M. Whittemore, D.D. The young people attending this service, in conjunction with readers of *Sunshine*, have placed a handsome stained-glass window in the Church in commemoration.

Among the tombs in the Church is that of Sir Nicholas Throgmorton, a chamberlain of Queen Elizabeth. The descendants of Sir John Gayer have lately placed in the chancel a large and richly engraved brass as a memorial to their celebrated ancestor.



ST. KATHERINE CREE, LEADENHALL STREET.

ST. LAWRENCE JEWRY, GRESHAM STREET.

 THE present Church of St. Lawrence Jewry was built in 1685, from the designs of Sir Christopher Wren. It took the place of an ancient Church which had stood on the same site since the time when the Jews were expelled from England by King John, when their special quarter, the Jewry, became occupied by Christians. The Church was dedicated to St. Lawrence, probably from an ancient connexion with the Guild of Girdlers or Griddlers, who chose St. Lawrence as their patron saint, for St. Lawrence, as we learn from history, was martyred at Rome in the reign of Hadrian by being roasted to death on a gridiron, he having refused to disclose the hiding-place of the Church's treasures intrusted to his care as chief deacon. The steeple of the Church is to-day surmounted by a gilt gridiron, commemorative of the history. The vestry contains two other memorials of the career of the patron saint, one, a picture of his martyrdom, said to be by Spagnoletti, and to have been the altarpiece of the ancient Church; and the other a fresco, attributed to Sir James Thornhill, depicting St. Lawrence's apotheosis. This latter is somewhat quaintly designed, for it represents the gridiron on which the saint had suffered, changed, on his reception by the angels, into a harp.

The porch and vestries of the Church are all of unusual size. The shape of that portion of the Church which is used for Divine service is rectangular, with one somewhat narrow aisle on the north side separated from the body of the Church by Corinthian pillars. The majority of the windows are of stained glass, and the interior somewhat suffers from want of light, but this has been to a great extent relieved by the employment of a Byzantine scheme of colour for the decoration of the walls and ceiling. The rich decorations of the east end include a mosaic of the Ascension, between the two windows, which are by Messrs. Clayton & Bell, and represent the Adoration of the Magi, Christ sitting among the Doctors in the Temple, His triumphal entry into Jerusalem, and the Burden of the Cross. The north and south windows of the chancel, by Messrs. Heaton & Butler, represent St. Lawrence before the Emperor, and St. Mary Magdalen washing our Lord's feet with her tears. On the chancel floor, which is one entire magnificent mosaic, are the four evangelical symbols. The organ, which has a fine screen richly carved in dark oak, was built by Renatus Harris in 1684.

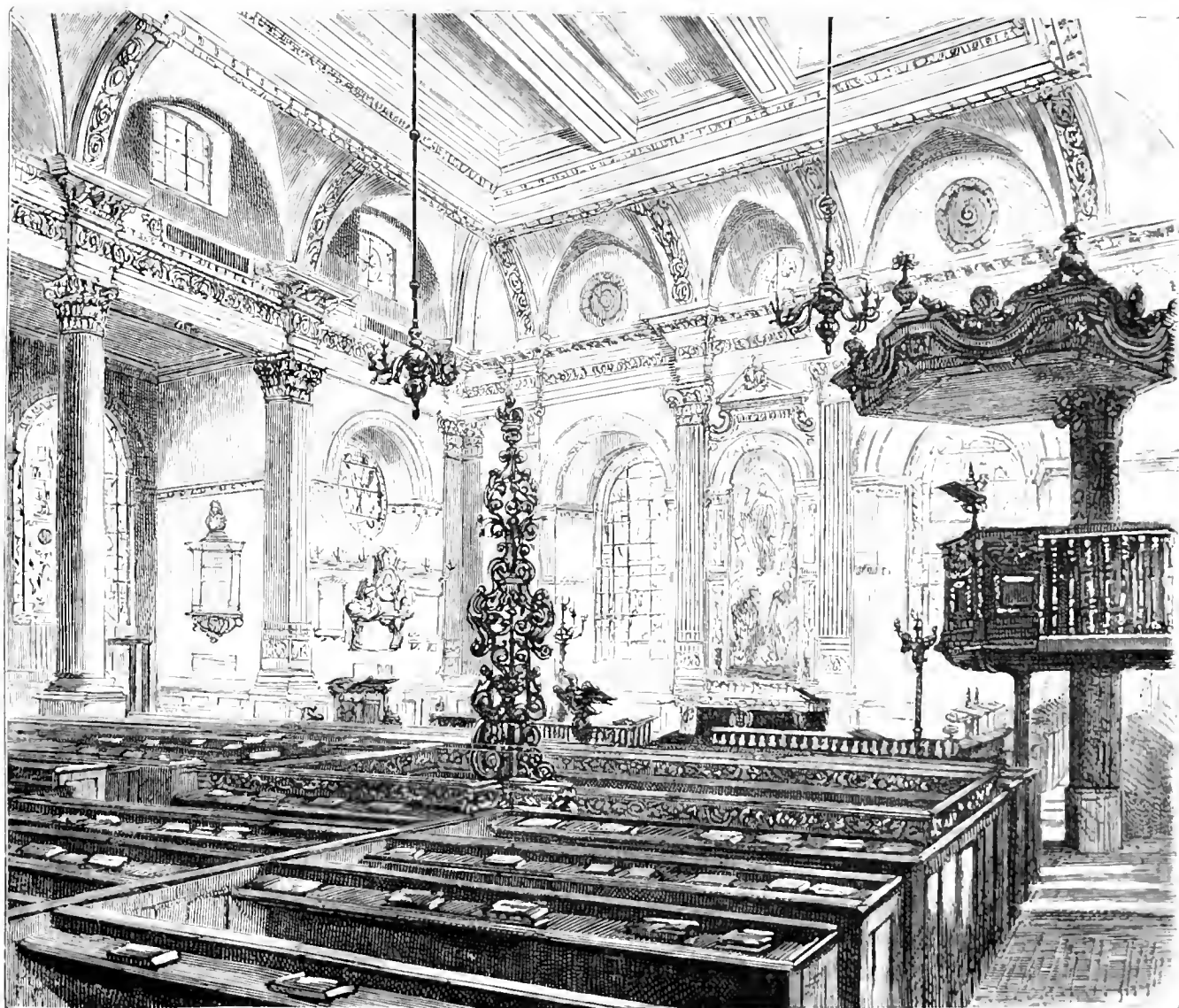
After the Great Fire in 1666, the parish of St. Mary Magdalen, Milk Street, was united with that of St. Lawrence Jewry. The registers commence with the year 1539. There are some fine marbles in the Church, but the only well-known name commemorated is that of Archbishop Tillotson, who was a lecturer at the Church, and was buried there. The most interesting event of recent years in the parish history was probably the series of services held at the time of the Lambeth Conference in 1867, at which many of the Colonial Bishops were the special preachers. In the tower is a ring of eight beautifully toned bells.

St. Lawrence Jewry is not only a parish church, but is also the Chapel of the Guildhall, and as such the official Church of the City.

Our engraving is taken from a photograph by S. H. R. Salmon, 135 Regent Street, W.


VICARS.—1332, Will. de Lillingstone. 1335, Will. de Wyches. — Rob. Leper. 1394, Rob. Wombwell. — Richard Collyng. 1438, John Roke. 1458, Richard Luke. 1484, John Fisher. — Will. Bell. 1496, Will. Grayne. 1517, Will. White. 1543, Chr. Worseley. 1545, Robt. Cowsynn. 1549, Will. Brogden. 1560, Egid Buskell. 1566, Will. Palmer. 1570, Robt. Benson. 1571, Rog. Barker. 1575, Sam. Bourne. 1576, Rob. Crowley. 1578, Sam. Parkins. 1581, Geo. Dickens. 1594, Thos. Sanderson. 1614, Thos. Holloway. 1616, Will. Boswell. 1641, Thos. Crane. 1656, Edward Reynolds (Bishop of Norwich). 1661, Seth Ward (Bishop of Exeter). 1662, John Wilkins (Bishop of Chester). 1668, Ben. Whitchcott.

ST. MARY MAGDALEN, NOW UNITED WITH ST. LAWRENCE.—1683, Ben. Calamy. 1686, John Mapleton. 1721, Wm. Colnett. 1729, Wm. Best. 1762, Nathaniel Hume. 1780, Henry Hutton. 1793, Jas. Vickers. 1808, Wm. Warrington. 1815, Wm. Godfrey Huet. 1816, Allatson Burgh. 1857, Benjm. Morgan Cowie, D.D. (Dean of Exeter). 1873, Main Swete Alexander Walrond, M.A.



ST. LAWRENCE JEWRY, GRESHAM STREET.

ST. MARY ALDERMARY, QUEEN VICTORIA STREET.

T. MARY ALDERMARY, of which an interior view is given, is one of the finest Churches in the City, its well-proportioned and lofty tower being a prominent object at some distance.

According to Stow, the Church was called Aldermary or Oldermary from its being the oldest Church dedicated to St. Mary in the City, therefore it must have been founded as early as the reign of William the Conqueror, if not before. Sir Henry Keble, Lord Mayor of London, commenced to rebuild the former Church in 1510; he died in 1518, and the tower was not finished until 1629. The present Church was erected in 1681, on the site, and after the model, of the former building, which was destroyed by the Great Fire in 1666. The architect was Sir Christopher Wren, and it was built at the expense of Henry Rogers, great-grandson of Sir Edward Rogers, who was Privy Councillor to Queen Elizabeth. When the fabric was rebuilt after the fire the parish of St. Thomas the Apostle was united to that of St. Mary Aldermary, the Church of the former parish having been destroyed and not rebuilt. There is reason to believe that the present Church is erected on the walls of the former structure wherever the fire left them in a fit state to bear the new superstructure.

In 1875 the parishes of St. Antholin and St. John Baptist-upon-Walbrook were united with those of St. Mary Aldermary and St. Thomas the Apostle, under the Union of Benefices Act, and shortly afterwards the Church underwent a thorough repair and restoration, under the direction of Mr. Charles Innes, architect to the four united parishes, at an outlay of about 12,000*l*. The Church consists of a nave, and two aisles separated from the former by arcades of flat arches, and a chancel formed by a continuation of the nave without any chancel arch. One of the chief points of interest in the building is its fine ceilings of fan tracery, which are executed in plaster, and form part of Wren's work, copied, no doubt, from the groined roof of the former Church.

The windows of the Church are all filled with painted glass illustrating various subjects of Bible history; the Jesse window, at the west end, is an exceptionally fine specimen of painting in glass from the studio of Messrs. Clayton & Bell, who also executed all the other windows except those in the clerestory and that in the tower, which are the work of Messrs. Moore & Co. There is a mural painting of the 'Transfiguration of our Lord' on the north wall, also executed by Messrs. Clayton & Bell.


The fine organ, which formerly stood in the west gallery, now removed, has been enlarged and fitted with all the modern improvements, and is placed on the north side of the chancel. A handsome carved oak wall framing, ten feet high, extends throughout the walls of the Church.

The length of the nave and chancel is about 100 feet, the breadth of the nave and aisles 63 feet, and the height from the floor to the ceiling of nave is 45 feet. The Church is open daily, except Saturdays, at 1.15.



ST. MARY ALDERMARY, QUEEN VICTORIA STREET.

ST. MARY-LE-BOW, CHEAPSIDE.

ONDON readers may think that the artist has rather idealised the Church which stands beside the surging tide of traffic that fills Cheapside. The Church received its name of *le Bowe*, from its being the first Church in the City built with arches or *bows*. The original building was of the time of William the Conqueror. The Court of Arches used to sit there, and received its name also from the nature of the structure. In later days its vestry was the scene of the meetings of the Society for the Propagation of the Gospel. The present edifice was built by Sir Christopher Wren, after the destruction of the older building in the Great Fire of London, and was finished in 1673. Its steeple, which is a prominent and picturesque object in Cheapside, has always been much admired, and used to be considered 'the most beautiful thing of its kind in Europe.' The spire was repaired in 1820, and the upper part of it taken down and rebuilt. The height of this famous steeple is 221 ft. 8½ in. A Norman crypt, which formed part of the old Church, still exists under the present building, and other Norman and Roman remains have been discovered under houses in the neighbourhood.

In 1867 the Church underwent great alteration. The old high pews were removed, and modern open seats substituted; the level of the floor was lowered, and the chancel raised, the flat galleries were all taken down, and the pulpit and organ moved to better positions. The bells are a fine ring of twelve, which were all cast in the old Whitechapel foundry, ten of them in 1762, and two in 1881. The weight of the tenor is 53 cwt.

Nursery rhymes have made Bow Bells universally famous; the orthodox definition of a Cockney is a person born within the reach of their sound. There are several old monuments in the Church, of which that to Dr. Newton, bishop of Bristol, who was twenty-five years Rector of St. Mary's, is most noticeable.

For more than 260 years a special sermon has been preached annually in thanksgiving for the defeat of the Spanish Armada. One John Chapman, a citizen of London at the time when the invasion did not take place, who died in 1626, provided under his will that special sermons on the following four subjects should be preached each year in the Church, viz., 1. The accession of Queen Elizabeth; 2. The defeat of the Spanish Armada; 3. The discovery of the Gunpowder Plot; 4. His own birthday.

In this Church the legal confirmation of every new Bishop after his election by the Dean and Chapter takes place. The Church is open on Tuesdays, Wednesdays, Thursdays, and Fridays, from 12 to 2.

RECTORS.—1287, Will. de Cilecester. — Rob. de Qure. 1317, Will. de Vyeterle. 1321, Pauch. de Concrona. 1322, Andreas. 1348, Joh. de Askham. — Joh. de Newenham. 1352, Will. de Ilkeston. 1378, Joh. Wright. 1380, Ric. Depedene. — Joh. Knyvnton. 1400, Walt. Maletre vel Mallet. 1404, Joh. Somerton. — Ric. Baron. 1419, Andr. Coryngton. 1420, Hen. Penwortham. 1421, Will. Gerveys. — Will. Witham. 1454, Edm. Both. 1456, Hamundus Haydock. 1457, Will. Moreland. 1470, Tho. Fisher. 1504, Joh. Young. 1514, Tho. Wodyngton. 1522, Joh. Cockys. 1546, Joh. Joseph. — Mauritius Gittons. 1559, Rob. Coles. 1577, Tho. Ware. 1584, Humfr. Cole. 1588, Geo. Dickens. 1594, Mart. Fotherby. 1595, Nic. Felton. 1617, Jer. Leech. 1662, Geo. Smalwood. 1685, Timothy Pullor. 1694, Samuel Bradford. 1718, Samuel Carlisle. 1720, Samuel Lisle. 1744, Thos. Newton. 1762, Thos. Bristol. 1773, William Scoter. 1778, East Aphthorp. 1797, Wm. Van Mildert. 1820, Anthony Hamilton. 1852, Marshall Hall Vine. 1887, Arthur G. Warner.



ST. MARY-LE-BOW, CHEAPSIDE.

ST. MARY-THE-VIRGIN, ALDERMANBURY.

ACCORDING to Stow, Aldermanbury takes its name from the 'Bury,' *i.e.*, Hall or Court of the Alderman. Part of the Guildhall is situated in the Parish.

The Church, dedicated to St. Mary the Virgin, is one of Sir Christopher Wren's, built after the Great Fire. By a vestry minute, Ap. 30, 1673, 'Twenty Guineas were paid to Dr. Professor Wren and ten to Mr. Hooke that they may be encouraged to assist in perfecting the building of the Church. The cost was defrayed by loan from the parishioners, repaid by the City out of 'imposition upon Coles.' The Church itself is a rectangular building in Roman style, with columns on the north and south sides forming aisles. In 1864, a sum of 3375*l.* was expended out of the Parish Estates in transforming Wren's architecture by what was called 'enrichment of the ceiling,' and altering the windows, &c.

The registers give the names of ninety-seven persons, 'such as dyed in the yeare 1625 being the yeare of the Great Plague, wherein by reason of the death of the minister and of the Clerk, and for want of some books and notes in their hand, which cold not be had, this book for this yeare cannot be better registered. One dyed in the Cage'. In 1665, there were buried 155 persons. There is also an entry of the marriage of the poet 'John Milton Esq. of the parish of Margaretts in Westminster and Mrs. Katherine Woodcock of the parish of Marys in Aldermanbury on the 12 of Nov. 1656 by Sir John Dethick Knight and Alderman.'

Judge Geffereys resided in the parish, and was buried in the Church. The entry in the register runs thus—'George Lord Geffereys, Baron of Wem, died the 19th Apl. 1689, buried in a vault under the Communion Table Nov. the 2nd 1693.'

The benefice, originally a donative of St. Paul's, was served by the priests of Elsyng Hospital, upon the site of which Old Sion College stood. It came into possession of the King at the Dissolution of the Monasteries; in 1621 it was purchased by the parishioners for 440*l.*, who are the patrons. The following are the names of the Vicars they have chosen :—

VICARS. — 1624, Downing. 1624, Harris. 1625, Taylor. 1632, Dr. Stanton. 1639, Edmund Calamy. 1662, Tillotson. 1663, Martyn. 1664, Dr. Walker. 1666, J. Harper. 1670, Dr. Ford. 1677, Benjamin Calamy. 1683, Dr. Stratford. 1689, Bishop Ezekiel Hopkins. 1690, Dr. Anthony Walker. 1691, Lilly Butler. 1717, Joshua Smith. 1731, — Sandford. 1755, John Lawrence. 1791, Chas. Smith. 1802, — Salusbury. 1843, — Bean. 1854, C. C. Collins.



ST. MARY THE VIRGIN, ALDERMANBURY.

ST. MARY WOOLNOTH, LOMBARD STREET.

THIS Church, situated at the apex of King William Street and Lombard Street, forms a very conspicuous object in the City, and is so named on account of its proximity to the Woolstaple. It is a rectory, formerly in the patronage of the prioress and nuns of St. Helen, till the suppression by Henry VIII., when it was granted to Sir Martin Bowes, Lord Mayor in 1545. The fabric was rebuilt from the foundation in 1438.

The church was not totally destroyed by the Fire of London; the steeple escaped the flames, and all the walls, except the north side, were deemed to be reparable. The church thus patched falling to decay, it was decided in 1715 to rebuild it, the benefice having been much improved by its union with that of St. Mary Woolchurch. The present church was erected in 1719, under the guidance of Nicholas Hawksmoor, a pupil of Sir Christopher Wren. It is in the Grecian style of architecture.

The site on which the church is built has been for long ages dedicated to religious worship, it being supposed that one of the earliest temples erected by the Romans in England, and dedicated to the goddess Concordia, stood on the spot. In digging for the foundation of the present church, some beautiful specimens of Roman pottery, tessellated pavement, Roman coins, and many other pieces of antiquity were discovered twenty feet below the surface.

The ornamental parts and beauties of this fine building are covered and shut in by the neighbouring houses. On the east side are three large and lofty niches adorned with Ionic columns; over these is a large cornice, upon which is placed a balustrade. The entrance at the west end is by a lofty arch, over which rises an oblong tower, ornamented with six composite columns in the front and two on the sides, upon this is raised a lesser tower of the same form, crowned with a balustrade.

The interior of the church has a massive appearance, and the principal lights are introduced through four large arched windows, forming part of a dome.

The church contains memorials of the family of Viner, and an inscription to the memory of James Houblon, 'who,' as his descendant, Mr. Pennant, expresses it, 'was eminent for his plainness and piety.' There are also thirteen mural tablets, only three of which are worthy of note—that of John Newton, a former rector of the church; that of Henry Fourdrinier; and that of Gabriel Smith, grandson of the learned John Smith, Author of the *Lives of the Berkeleys*, written in 1638.

RECTORS.—1314, William le Mareschal. 1355, John de Norton. 1368, John de Treenfield. 1375, William Dymmok. 1396, William Cacchemayde. 1404, Richard att the Hyde. 1419, Will. Godeswayne. 1428, Jac. Forster. 1459, Rog. Cheshire. 1462, Nic. Goldwell. — Rog. Necton. 1484, Rob. Bradow. 1494, Ric. Rawlins. 1531, John Watson. 1540, Joh. Shedar (or Shether). 1549, Humfr. Edwards. 1557, John Morris. 1558, Mil. Gerard. 1572, Tho. Buckmaster. 1590, John Childerly. 1609, Tho. White. 1611, Josias Shute. 1643, Tho. William. — Will. Outram. 1666, Andrew Crispe. 1689, Sam. Angier. 1752, Charles Plumtre. 1779, John Newton. 1809, Samuel Birch. 1848, Robert Dear. 1872, Josiah Irons. 1883, James M. S. Brooke.



ST. MARY WOOLNETH, LOMBARD STREET.

ST. MICHAEL, CORNHILL.

THE Church of St. Michael, Cornhill, is one of great interest from its architecture, its antiquity, and its choice collection of parochial records.

The earliest notice of St. Michael's occurs in the *Chronicle of the Abbey of Evesham*, wherein (A.D. 1055) it is recorded that Alnothus the priest gave the Church to the Abbot and Convent, in whose keeping it continued until December 1503, when by three deeds the trust was transferred to the Drapers' Company, to whom it still belongs. The first Rector presented by them was Peter Drayton, August 28, 1515.

At what period the first Church was erected history records not, but we do know that a decayed steeple was replaced in 1421, for there is a pen-and-ink drawing of it in the great book of accounts belonging to the parish. We also find this entry:—'Itm. payd for gyldyng of ye fane of ye stepull a Sent Mychell, vs.' The steeple was again repaired in 1551 and 1574.

There is an old legend connected with this Church which the present beautiful carving of Mr. Rogers over the churchwardens' pew has commemorated. Upon a certain tempestuous St. James's night (says Stow, 1603), while the bell-ringers were in the loft (under the bells) at their work, 'an uglie-shapen sight appeared to them comming in at the south window,' at which they fell down with fear, 'letting the bells ring and cease of their own accord;' and when they had mustered courage to get up 'they found certain stones of the north window to bee raysed and scat, as if they had been so much butter printed with a lyon's clawe. I have seene them oft, and have put a feather or small stick into the holes where the clawes had entered three or foure inches deepe!'

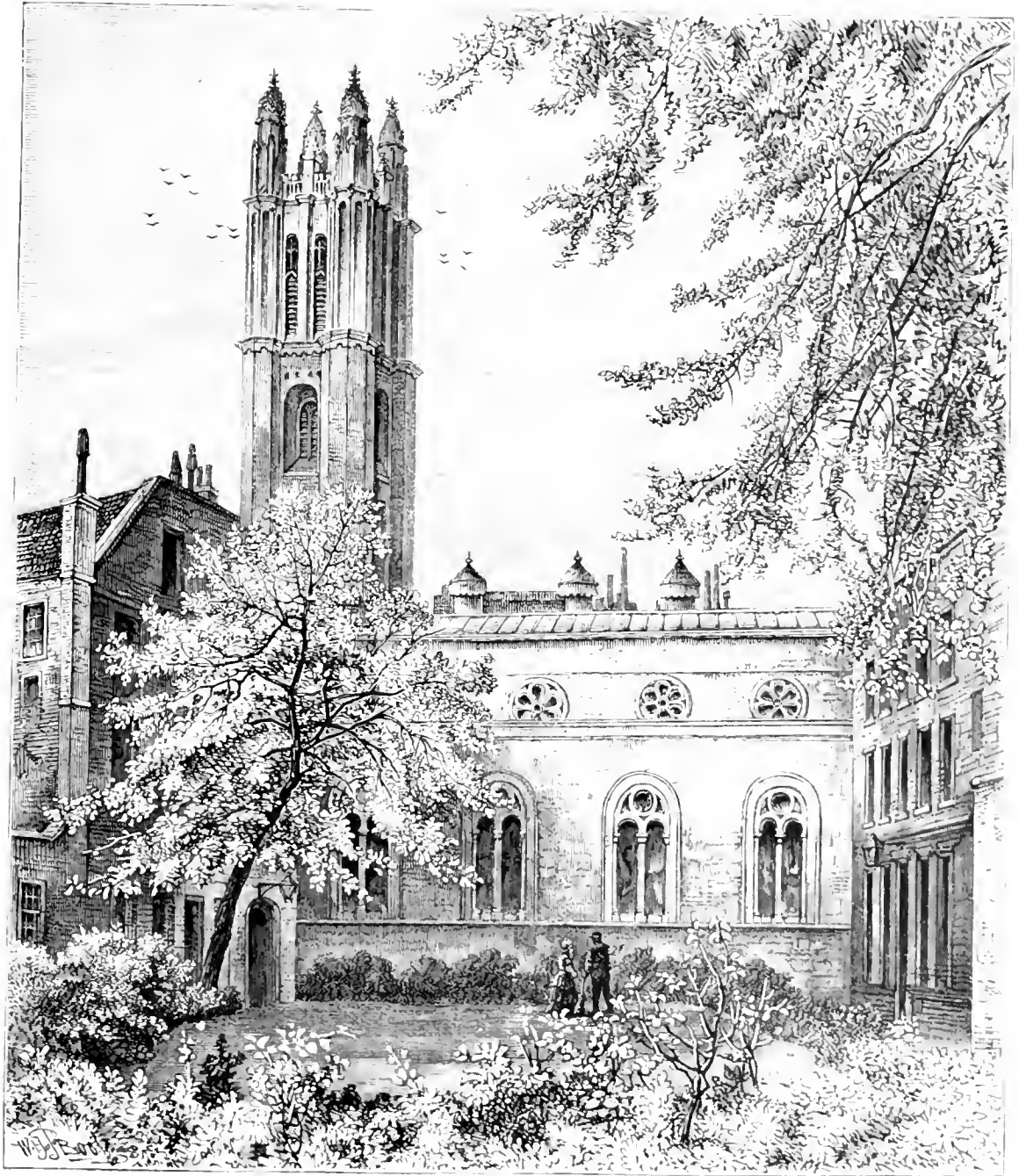
The ancient Church consisted of a nave and aisles. It had a choir, to which a master was appointed in 1509; several chapels, in one of which (St. Mary's) Alderman Rou founded a chantry. The north side of the building was open to the street, with 'the litell grene churchyard.'

There is an epitaph on Alderman Robert Fabyan, whose *Chronicle* is one of the reference-books of the present day, and who was (with the Stow family, except 'honest John') buried at St. Michael's in 1511. In the parochial books are hundreds of items of interest to every Churchman of to-day. Of candles and candlesticks, garlands, hour-glasses, images, plate, and such-like articles, there are notes which bear us back between three and four hundred years.

The Great Fire of London, in 1666, burned 13,200 houses, 460 streets, 89 churches, and the principal buildings of the City. Among the churches was that of St. Michael, Cornhill. The tower and steeple were reparable, but the body of the edifice was entirely destroyed.

Sir Christopher Wren, the architect of St. Paul's Cathedral, finished the new building two years after, and the cost is entered in his books as 4686*l.* 10*s.* 4*d.* Subsequently the tower was also rebuilt, and the last stone was placed in position 29th August, 1721. In 1790, 1860, and 1868, further improvements were carried out. The tower has a ring of twelve bells. The Church is open daily from 10 to 4.

RECTORS.—1321, William de Wynolakesford. 1331, Henry de Makeseye. John de Wendland. Thomas de Walingford. 1371, Richard Feld. 1393, John Haseley. 1400, Thomas Whithede. 1407, William Bright. Henry Wodchirch. 1432, Thomas Liscux. 1447, William Lyeffe. 1454, William Lytham. 1472, Thomas Bolton. 1474, Henry Bost. 1477, Peter Hussye. 1482, Martin Joynour. 1485, John Moore. 1503, John Wardroper. 1515, Peter Drayton. 1517, Rowland Phillips. 1538, Edward Stepham. 1545, John Willoughby. 1554, William Wright. 1562, John Philpott. 1567, Richard Matthew. 1587, William Ashbold. William Brough. 1663, John Meriton. 1704, Samuel Baker. 1749, Arnold King. 1771, Robert Pool Finch. 1784, Arthur Dawes. 1792, Thomas Robert Wrench. 1836, Thomas William Wrench. 1875, William Hunt. 1888, Right Rev. Alfred Earle (bishop of Marlborough).



ST. MICHAEL, CORNHILL.

ST. OLAVE, HART STREET.

THE Church of St. Olave, Hart Street, was dedicated, with two other churches in London and a third in Southwark, to a Norwegian, who afterwards became King of Norway, and is often mentioned by Samuel Pepys in his *Diary*, as 'our owne Church.' It is one of the thirteen churches which escaped the Great Fire.

The present edifice is an exceptionally beautiful example of the Perpendicular style of architecture of the best period, and dates, therefore, from the beginning of the fifteenth century. The pillars and arches are of Purbeck marble, though of a very poor quality, and an attempt made some twenty-five years since at polishing them was not very successful. Attention should be drawn to the ceiling, which was 'very worthily garnished in 1632-3' (Stow). In the nave, the corbels on the north side have angels bearing shields, those on the south side have shields only. In the aisles, especially the south, the ceiling is studded with leaden stars. The want of uniformity characteristic of Gothic architecture is illustrated in several particulars. The west window, for instance, is not centred with the east, but is built in a recess, and the bases and shafts of the pillars on the north and south sides are of unequal length. In 1863 the tower was converted into the baptistery, the lower part having been used as a coal cellar since 1737. The font of Caen stone, the gift of a parishioner, and the reredos, of the same material with alabaster panels, the gift of the present Rector, were designed by the late Sir Gilbert Scott, R.A. The pulpit, with its exquisite carving, reputed to be the work of Grinling Gibbons, formerly stood in the Church of St. Benet Gracechurch. There is a ring of six bells, five bearing date 1662, and 'Anthony Bartlet made me;' the sixth, 1694, and 'Jacobus Bartlet me fecit.' The interior was rearranged, the carving being preserved, upon the union of Allhallows, Staining, with St. Olave's, 1870-71, from the designs of Sir A. W. Blomfield, A.R.A.

The church is full of monuments, many of them highly picturesque. Near the vestry door is the quaint brass of Sir Richard Haddon, Lord Mayor, 1506; the Jacobean monument of Sir J. Deane, 1608; a tablet to Dr. William Turner, 1568, appointed Dean of Wells by Edward VI., deprived by Queen Mary, restored by Queen Elizabeth; the half-figure of Dr. Peter Turner, his son, 1614; the brass of John Orgone, 1584, and his wife Ellync. In the sanctuary on the left are the monuments of Andrew and Paul Bayning, in the dress of an alderman, 1610 and 1616; and above them the bust of Elizabeth, wife of Samuel Pepys; on the right, the monument of Sir John Mennys, 1670, Comptroller of the Navy, a servant of James I., Charles I., and Charles II.; and the figure, beautiful in profile, of Lady Anne Radcliffe, 1585. In the north aisle will be found the monument of a Florentine merchant Petrus Capponius, 1582; the figure (once recumbent) of Sir John Radcliffe, 1568; the curious brass of Thomas Morley, 1566, 'clarke of ye quenes majesties store howse of Depford'; and the statue of Sir Andrew Riccard, 1672, Chairman of the India and the Turkey Companies, who generously gave the advowson of St. Olave's to the parish. In the south aisle is a monument (raised by public subscription in 1883) to Samuel Pepys, who was buried beneath the altar, 1703. The registers date from 1563. The church is open daily from 12.30 to 2.30.

RECTORS.—*Before* 1319, Wm. de Samford. 1321, Robt. de Tour. 1326, Edwd. de Castleton. 1332, John de Stratton. Willm. de Gildesburgh. 1389, Hugo Claypole. 1391, Willm. Somerhill. 1398, John Aston and John Bosard. John Deye. 1428, Edmd. Haukin. 1432, Robt. Potter. 1438, John Sadington. 1442, Clem. Denston. 1444, Ricd. Corston. 1457, Robt. Gower. 1486, Thos. Benet. 1510, Ricd. Rawson, D.D. 1518, George Willett. 1528, Wm. Chamberlain. 1530, John Johnson. 1557, Thos. Walpole. 1558, Rad. Bentley. 1583, Thos. Hale. 1590, John Sympton. 1633, Abraham Hayne. 1657, Danl. Mills. 1689, Thos. Copping. 1704, John Turton. 1720, Edwd. Arrowsmith. 1760, Hy. Owen, M.D. 1794, Hy. B. Owen, D.D. 1838, John Letts. 1857, David Laing. 1860, Alfred Povah.



ST. OLAVE, HART STREET.

ST. SEPULCHRE, HOLBORN.

THE earliest authentic notice of the Church of St. Sepulchre, is, according to Maitland, in the year 1178, when it was given to the Prior and Canons of St. Bartholomew's Priory in Smithfield, by Roger, bishop of Sarum. It is dedicated to the commemoration of the Holy Sepulchre, or grave of our Saviour Christ at Jerusalem, of which there was such regard in former times that an order of Knights of the Holy Sepulchre of Jerusalem was instituted either by Godfrey of Bulleyn in the year 1099, or, as others maintain, by Baldwyn, the second King of Jerusalem, in 1103. To this order was committed the keeping of the Holy Sepulchre, and hence they had their name. 'They follow the rule of St. Augustin, and their ancient habit was a black cassock, a white rochet over it, with a black cloak, upon which on the left side, were five black crosses, as some write; and that they wear also a long beard and a cap after the Eastern fashion.' This order of Knights being ejected from Syria, was united by Pope Innocent VIII., to the order of the Knights of Rhodes in 1485, and thereby ceased to have an independent existence. The custody of the Lord's Sepulchre had been committed, as early as 1336, to the custody of eight Franciscan monks, to whom was given the oversight of it.

St Sepulchre's Church was rebuilt about the middle of the fifteenth century, when one of the Popham family, who was Chancellor of Normandy, and Treasurer of the King's Household, became a munificent patron, and, according to Stow, erected a handsome chapel by the side of the choir, and also the very interesting and beautiful porch at the south-west corner of the building, which still remains. To judge from the various sums of money left by individuals for the support of certain fraternities founded in the church, those of St. Katherine, St. Michael, St. Anne, and Our Lady, and by others for the maintenance of chantry priests, to celebrate masses at certain times for the good of the souls of the benefactors the church seems to have been held in good repute from its earliest date.

The Great Fire of London almost destroyed St. Sepulchre's, and in the year 1670 a general restoration was commenced under the direction of Sir Christopher Wren. Nothing but the walls of the old building, and even these only to a partial extent, were permitted to remain. In 1790 another restoration was made, and more recent improvements have been effected in 1873 and 1878. The church is said to be the largest in the City of London, being 150 feet long by 62 feet wide, and, with St. Stephen's Chapel, 81 feet internally. It has eleven bells in the tower.

The patronage of the living was at first, as stated above, in the possession of the Prior and Canons of St. Bartholomew's. They continued to be patrons until their suppression, upon which it fell to the Crown, and so remained until James I., in the seventh year of his reign, granted the Rectory and its appurtenances, and the advowson of the vicarage, to Francis Philips and others. Subsequently the Rectory was purchased by the parishioners and held in fee-farm of the Crown. The advowson passed to St. John's College, Oxford, whose President and Fellows are the present patrons. The church is open daily, except Saturday, from 11 to 12. Our engraving is from a photograph by S. H. R. Salmon, 153 Regent Street, W.

VICARS.—1306 *circa*, Mic. de Wilmondele. 1329, Rob. de Casteneue. 1361, Rob. Quincey. 1365, Will Stowmyle. Adam Bridelesworth. 1384, Joh. Hayward. 1398, Will Staunton. Joh. Dalton. 1458, Joh. Wells. 1472, Wistan Browne. 1479, Tho. Jann, D.D. 1480, Walt. Knightley, A.M. Joh. Smyth, S.T.P. 1509, Joh. Adams, S.T.P. 1524, Rob. Dykes, L.B. 1532, Rowland Lee, D.D. Will. Copland, L.B. 1550, Joh. Rogers. 1554, Geo. Bullock, S.T.B. 1556, Hen. Atkinson. 1560, Joh. Veron. 1563, Percival Wibourne, A.M. 1566, Will. Gravet, A.M. 1599, Joh. Spencer, S.T.B. 1630, Tho. Berisford, S.T.P. 1638, Tho. Gouge, A.M. 1662, Will. Bell, S.T.B. 1683, Edw. Waple, S.T.B. 1713, Charles Blake. 1714, James Knight, D.D. 1735, John Dry, D.D. 1748, Tho. Pickering, D.D. 1762, Tho. Weales, D.D. 1784, R. D. Shackleford, D.D. 1830, John Natt, B.D. 1843, Richard Wood, B.D. 1850, James Jackson, M.A.



ST. SEPULCHRE, HOLBORN.

ST. STEPHEN, WALBROOK.

THIS beautiful little Church, standing in the very shadow of the Mansion House, has been fitly termed 'Wren's masterpiece,' a title which, as a well-known writer observes, was well bestowed; for 'no modern building can vie with it in taste and proportion.' Another goes so far as to assert that 'Italy cannot produce a modern edifice to equal it in taste, proportion, and beauty.' These encomiums apply, of course, to the interior of the building and to its decoration, which is in many points unequalled in beauty. The Church was built by Sir Christopher Wren after the Great Fire, and finished in 1679. It is in the Cinque-cento style. In the interior, in four rows of Corinthian columns, within one intercolumniation from the east end, two columns from each of the two centre rows are omitted, and the area thus formed is covered by an enriched cupola supported on eight arches which rise from the entablature of the columns. This (on a small scale) is an imitation of the Pantheon at Rome, and was a kind of probationary trial previous to the architect's greater dome of St. Paul's. It is singularly elegant in outline and pure in design.

The Church has recently been restored. The tall double-seated pews have disappeared, and light oak seats have taken their place. The pedestals of the pillars have been squared: the whole of the floor is covered with marble mosaic; while the carving of the choir stalls will not disgrace that of Grinling Gibbons. The organ (by Hill & Son) is new, and remarkable for its sweetness and power: it is built in the beautiful old case. The carved pulpit rests on a slender shaft, but is supported against a massive square Ionic pilaster, and is surmounted by a magnificent sounding-board on which stand angels with wreaths of flowers and fruit.

Against the north wall is the celebrated painting of the martyrdom of St. Stephen, by Benjamin West, second to none of that artist's works. The large east window was painted by Willement. The principal compartments represent the ordination and death of the protomartyr, to whom the Church is dedicated. The other windows are by Alexander Gibbs, being a memorial to Dr. Croly, the late Rector, whose bust by Behnes and monument by Birnie Philip are here. After ascending the steps to the vestibule, the first view of the cathedral-like interior is one not likely to be forgotten. The symmetry of its proportions, the colouring of the many windows, the unique mosaic floor, together with its unequalled dome, cannot fail to delight the spectator. The interior length of the building is 82 feet; breadth, 59 feet; height of the middle roof, 34 feet; of the cupola and lantern, 58 feet; and of the tower, in which are two bells, about 70 feet.

The name of the street in which the Church stands was given to it from an ancient brook or rivulet, which, in Queen Elizabeth's time, is said to have been so rapid that a lad eighteen years of age, attempting to leap it when it was swollen by the rain, was carried away by the force of the flood and drowned.

The Church is open daily, except Saturday, from 1 to 3.

RECTORS:—1350, Thos. Blundell. 1361, Robert Ellaker. 1390, John Broun. 1395, John Horewood. 1396, Henry Chicheley (Archbp. of Canterbury). 1397, Robert Bush. 1400, John Beachfount. William Rock. 1422, John Everdon. Thos. Southwell. 1440, Willm. Trokill. 1474, Robert Rous. 1479, William Sutton. 1502, John Young. 1520, John, Archbp. of Thebes and Bishop of Carlisle. 1534, Eliseus Bodley. 1547, Thomas Bekon. 1554, Willm. Ventris. 1556, Henry Pendleton. 1557, Humfrey Busby. Henry Pettit. 1564, Henry Wright. 1572, Henry Tripp. 1601, Roger Fenton. 1616, Thos. Myriell. Aaron Wilson. 1635, Thomas Howell. 1641, Michael Thomas. 1642, Thos. Warren. 1662, Robert Marriot. 1689, Wm. Stonestreet. 1716, Jos. Rawson. 1720, Jos. Watson. 1738, Thos. Wilson. 1784, George Towneley. 1835, George Croly. 1861, William Windle.



ST. STEPHEN, WALBROOK.

THE TEMPLE CHURCH.

THE Church of the Temple, of which both exterior and interior views are given, is the finest of the four round churches still existing in England. Churches built by the Knights-Templar were characterised by being either wholly circular or having a circular portion, in imitation, it is said, of the Church of the Holy Sepulchre at Jerusalem. The circular part was built in the time of Henry I., and was consecrated in 1185 by Heraclius, the Latin Patriarch of Jerusalem, who had come to England to procure help from Henry II. against Saladin. The other round churches are St. Sepulchre's, at Cambridge and Northampton, and St. John Baptist's, Little Maplestead, Essex.

The Church having narrowly escaped the flames in 1666, it was, in 1682, beautified and the curious wainscot screen set up. In 1695 the south-west part was built with stone, and in 1706 the Church was whitewashed, gilt, and painted within, and the pillars of the round tower wainscoted with a new battlement and buttresses on the south side.

In the early part of the present reign the elegant Gothic arches connecting the round with the square church were blocked up with an oak screen and glass windows and doors, and with an organ gallery which divided the building into two parts, altogether altering its original character, and sadly marring its architectural beauty. The eastern end of the Church was at the same time disfigured by an enormous altar-piece in the *classic* style, which was quite at variance with the Gothic character of the building. A large pulpit stood in the middle of the building, and the walls were disfigured with a number of mural monuments.

The real restoration of the Church was begun by Sir Robert Smirke in 1825, who repaired the whole south side externally, and the lower part of the circular portion of the round church. The arcade was restored, and the heads which had been defaced or removed were supplied. In the summer of 1840 the two Societies of the Inner and Middle Temple had the paint and whitewash scraped off the marble columns and ceiling, and on the removal of the modern oak wainscoting a very beautiful double marble piscina was discovered near the east end of the south side of the building; also a picturesque Gothic niche on the north side. On taking up the modern floor, remains of the original tessellated pavement were discovered; there were also found some remains of ancient decorative paintings and rich ornaments worked in gold and silver. Above the western doorway a beautiful Norman window was discovered, composed of Caen stone.

Previous to the last restoration the round tower was surmounted by a wooden, flat, whitewashed ceiling, altogether different from the ancient roof. This ceiling, and the timber roof above it, has been entirely removed, and replaced by the present substantial roof, which is composed of oak, protected externally by sheet copper. In 1845 seats were substituted for pews, and a smaller pulpit and reading-desk supplied, more appropriate to the character of the building. The altar-screen and railing were taken down, the organ was removed, and the pavement lowered to its original level; all the arches from the round to the oblong church were thrown open, thus showing the character of the Church in its original beauty.



THE TEMPLE CHURCH.

THE TEMPLE CHURCH—*continued.*

Among the many interesting objects of the building is a *penitential cell*, a dreary place of solitary confinement found within the wall of the building, only 4 feet 6 inches long and 2 feet 6 inches wide. In this narrow prison the disobedient brethren of the ancient Templars were temporarily confined in chains and fetters. The hinges and catch of a door of this dreary chamber still remain. In this cell Brother Walter le Bachelier, Knight and Grand Preceptor of Ireland, is said to have been starved to death for disobedience to his superior, the Master of the Temple. His body was buried in the middle of the court between the Church and the Hall.

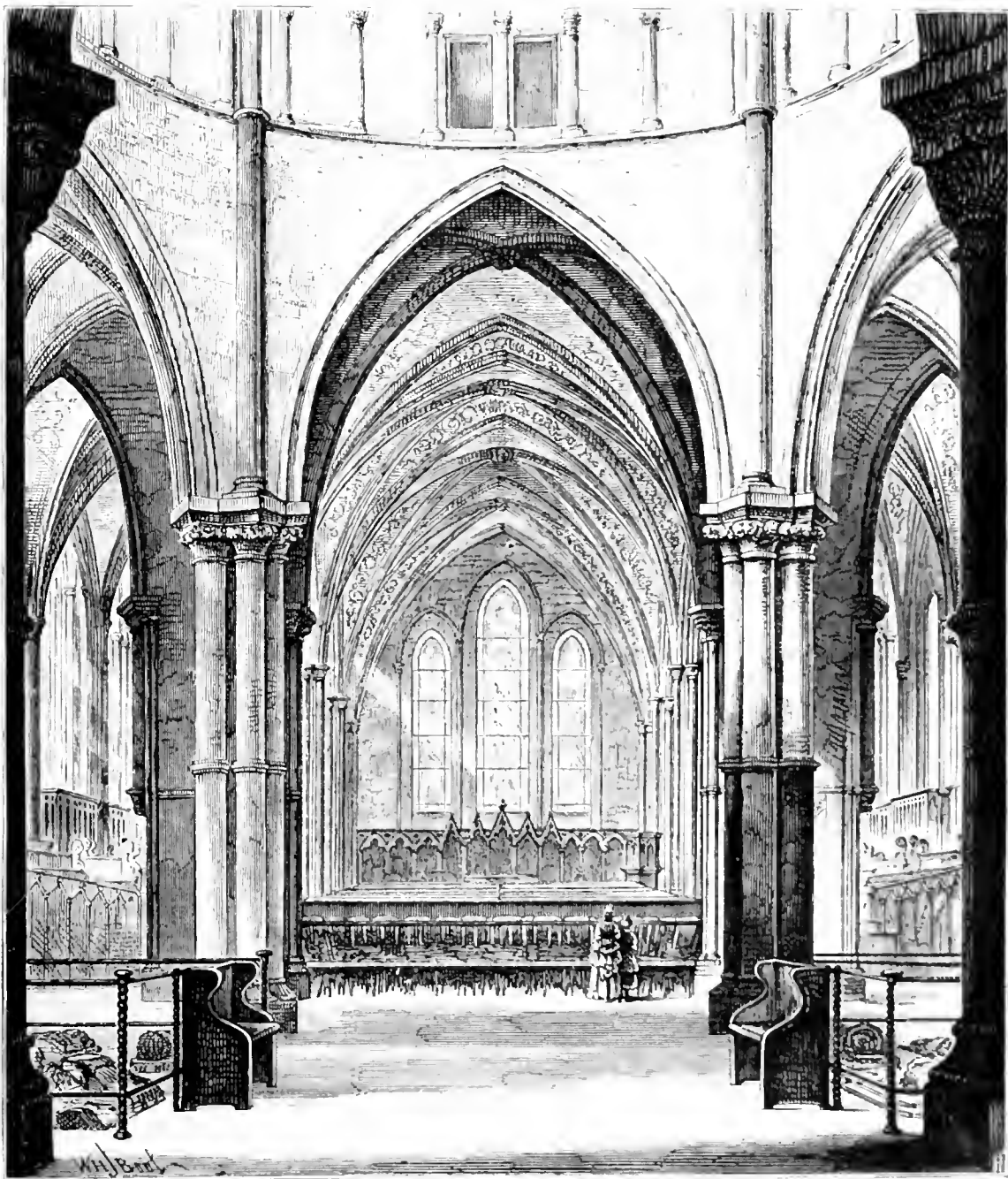
About the latter end of King Charles the Second's reign the Master of the Temple and Benchers had determined to have as complete an organ erected in their Church as possible. They received proposals from the two eminent makers of their day (Father Smith and Renatus Harris), but were unable to determine which to employ; they, therefore, allowed both builders to erect an organ in different parts of the Church. Drs. Blow and Purcell performed on Father Smith's organ, while Harris employed the French organist of Queen Catherine. After vying with each other for about twelve months, Harris challenged Father Smith to make additional reed stops in a given time. The stops, which were newly invented, or, at least, new to English ears, gave great delight to the crowds who attended the trials, and the imitations were so exact on both sides that it was difficult to determine who had best succeeded. At length Lord Chief Justice Jefferies, in 1685, decided in favour of Father Smith. After undergoing several alterations, the organ was entirely reconstructed, in 1878, by Forster & Andrews of Hull.

The Church contains many monuments, generally said to be of Knights-Templar, but actually of 'Associates,' persons only partially admitted to the privileges of that powerful order. On the south of the 'Round,' between two columns, his feet resting upon a lion, reposes a great historical personage, William le Mareschall, Protector of England during the minority of King Henry III., a warrior and statesman whose name is sullied by no crime. Selden, the great writer on international law, is buried to the north of the altar, the spot being marked by a monument of white marble. Among more recent celebrities who were connected with the Temple, and have monuments raised to their memory in the Church, may be mentioned Lord Eldon, Lord Chancellor Thurlow, and Oliver Goldsmith.

The 'Round Church' is open to the public, but it is necessary to obtain a Bencher's order to enter the Choir for Divine Service.

MASTERS OF THE TEMPLE.—Wm. Grinstead was Master when Henry VIII. suppressed the Hospitallers or Knights of St. John of Jerusalem by Act of Parliament, which continued the then Master (by name) in his office. 1568, Richard Alvey. 1585, Richard Hooker. — Paul Micklethwaite was Master in Charles the First's time. 1658, Ralph Brownrigg (Bishop of Exeter). 1659, John Gauden (Bishop of Exeter and Worcester successively). 1660, Richard Ball. 1684, William Sherlock (Dean of St. Paul's). 1704, Thomas Sherlock (son of William, Master of Catherine Hall, Dean of Chichester, Bishop successively of Bangor, Salisbury, and London). 1753, Samuel Nicholls. 1764, Gregory Sharpe. 1771, George Watts. 1772, Thomas Thurlow (brother of Lord Chancellor Thurlow, Bishop of Lincoln and Durham successively). 1787, William Pearce (Master of Jesus College, Cambridge, and Dean of Ely). 1798, Thomas Rennell (Dean of Winchester). 1826, Christopher Benson. 1845, Thomas Robinson (formerly Archdeacon of Madras, Canon of Rochester). 1869, Charles John Vaughan (Dean of Llandaff).

The Master is appointed by Letters Patent from the Crown, and takes his place without institution or induction, the Temple being a 'royal peculiar.'



THE TEMPLE CHURCH.

'Church Bells' Album

OF NOTABLE

LONDON CHURCHES.

LIST OF ENGRAVINGS.

WESTMINSTER ABBEY.
CHAPEL ROYAL, SAVOY.
ST. MARY, BATTERSEA.
THE OLD CHURCH, CHELSEA.
ST. PETER, EATON SQUARE.
ST. GEORGE-IN-THE-EAST.
ST. GILES-IN-THE-FIELDS.
ST. JOHN, HACKNEY.
THE PARISH CHURCH, HAMPSTEAD.
ST. GEORGE, HANOVER SQUARE.
ST. MARK, KENNINGTON.
ST. MARY ABOIS, KENSINGTON.
ST. AUGUSTINE, KILBURN.

THE PARISH CHURCH, LAMBETH.
ST. MARTIN-IN-THE-FIELDS.
THE PARISH CHURCH, MARYLEBONE.
THE PARISH CHURCH, ST. PANCRAS.
ST. JAMES, PICCADILLY.
ST. LEONARD, SHOREDITCH.
ST. SAVIOUR, SOUTHWARK.
ST. DUNSTAN, STEPNEY.
ST. CLEMENT DANES, STRAND.
ST. MARY LESTRAND.
CHAPEL OF ST. JOHN THE EVANGELIST, IN THE TOWER.
ST. MARGARET, WESTMINSTER.

'CHURCH BELLS' OFFICE,
12 SOUTHAMPTON STREET, STRAND, LONDON, W.C.

PREFACE.

SOME forty or fifty years ago a depreciatory description of a Medieval building, or of any building not quite 'up' to modern ideas, used to be that it was 'old-fashioned.' The old fashion has now become new; and since the great revival of art in general, and of architecture in particular, all buildings down to even recent times have been invested with an interest of their own as part of the great and continuous architectural history of the kingdom. This is especially the case with our churches; and a further series of notes and illustrations of these buildings will form an attractive subject to a numerous class of readers.

In the selection of a fresh series of London Churches for our fifth *Album*, we could not open with a grander specimen than Westminster Abbey, illustrating as it does, not by any means the largest, the longest, or the loftiest, but one of the most noted, interesting, and beautiful ecclesiastical buildings in Christendom; not the most perfect in its present condition, but the most harmonious in its proportions and the most perfect in its architectural detail. But how many of its charming details have disappeared, and how much of its grand impressiveness has been lost, the architect, the ecclesiologist, and the antiquary can alone be fully sensible. Of this, perhaps, some small idea can be formed by calling to mind the exterior effect of the north transept a few years ago, and comparing it with what it is now. We would deprecate the loss of the least detail that would assist in securing to us the knowledge of this history, or a trustworthy record of it. But some persons, under a specious profession of preserving it, would deprecate the reparation or reproduction of such details as will best preserve and perpetuate the impressiveness of the building itself.

In many of the later, no less than in many of the earlier post-medieval churches, it will be seen how much of their design and original intent may be resuscitated by the removal of cumbrous, inconvenient, and incongruous fittings, which have stood in the way of a true appreciation of Church services and of true religious sentiment.

Let us visit and inspect our churches in an intelligent manner, and then we shall learn to discover and appreciate the beauties and merits to be found in them, and to direct our best endeavour to promote their preservation. We hope the present publication will tend to this useful end. But besides the architectural history, there is a vast amount of historical association connected with many of these churches which deserves to be remembered and recorded.

For architectural interest, none probably will compare with the Norman chapel of St. John the Evangelist in the Tower of London, and next to this the Church of St. Saviour, Southwark. After these—of the latest medieval period—come St. Margaret's, Westminster, Old Chelsea, and St. Mary the Virgin, Lambeth. In the modern revival of Gothic architecture, the most striking church is that of St. Augustine, Kilburn. This stands upon quite a different footing from the preceding, being a splendid example of what may be done in producing interior effect in the revival of medieval character.

The Editor begs to thank the Clergy and other gentlemen who have kindly contributed information for the *Album*.

WESTMINSTER ABBEY.

TO find the origin of Westminster we have to go back to the days of the Saxons, and to the traditions and legends which have come down to us from those monkish chroniclers who, when plain facts were too prosaic for their purpose, did not stick at the invention of pretty stories in order to invest their subject with an interest sufficient to attract the attention and command the veneration of our 'rude forefathers.' The legend runs that in the days when Augustine and his fellow-monks converted the men of Kent and founded the Metropolitan See of Canterbury, Melitus, 'a noble Roman,' was consecrated first Bishop of London, and, about A.D. 610, he persuaded Sebert, king of the East Saxons—whose reputed tomb is still shown in the Abbey,—to build a church on Thorn-Ey, or the 'Isle of Thorns.' The natural concomitant of a church in those days was a monastery—hence the name 'West-monasteriensis,' *i.e.*, the monastery in the west (of London). A miraculous appearance of St. Peter is also recorded, which the Benedictines availed themselves of to assert and maintain certain rights and privileges. But, whatever the story about Melitus and Sebert may be worth, we touch solid fact when we come to the days of our saintly Edward the Confessor, who had his palace here, and who liberally endowed the monastery. The Confessor built a church, which was dedicated to St. Peter, and he himself dying only a few days after the ceremony of consecration (December 28th, 1065), was buried before its altar. It is certain that an earlier church had stood only a few yards to the west of the spot whereon St. Peter's was built, and the Benedictines are said, in the time of St. Dunstan (*circa* 960), to have had large estates granted them by King Edgar.

But the edifice which now stands at Westminster is mainly due to Henry III., who, we read, in order to do fitting honour to the canonised Edward, demolished all the eastern portion of the Confessor's great church of St. Peter, and, leaving the greater portion of the nave still standing, 'placed the body of the Saint in the most sacred quarter of his own beautiful fabric, in the shrine where it now lies.' This spot, situated immediately behind the great altar, has ever since been styled 'the Confessor's Chapel,' and in it are still exhibited, besides the shrine of the King-Saint himself, the coronation chair made by his namesake who was surnamed Longshanks, which contains immediately beneath its seat the famous stone which he had brought from Scone, whereon Scottish monarchs had till then been crowned; effigies of Henry III. (bronze), Edward I. (here described by the famous epithet '*Scotorum malleus*'); Edward III. and Queen Philippa (in bronze, with the King's sword, *seven feet long*, and his shield), and many other interesting historical items.

Henry III.'s work was carried on by his son and successor, Edward I., and was continued under various kings and abbots, particularly in the reigns of Richard II. and Henry V. The western end was not completed until the time of Henry VII., and the western towers were not finished till 1740, from designs by Sir Christopher Wren. It remained the Church of the Abbey of Westminster (*Ecclesia Abbatie Westmonasteriensis*), under the Benedictine monks, until Henry VIII.'s decree of abolition in 1540. But from the days of its consecration by the Confessor, Westminster Abbey has held a high place in the veneration of the English nation. He designed it for his own burial-place, and soon afterwards it witnessed the grand ceremony of the coronation of the Norman Conqueror, since when more than thirty English sovereigns have been crowned beneath its roof, 'within a few yards of the dust of the Confessor.'

'As time went on,' Dean Bradley tells us, 'a swarm of traditions and legends grew up round the name of the King, who was canonised by the Pope in 1163. To be buried near

WESTMINSTER ABBEY (*continued*).

those saintly ashes was a privilege that kings might covet. Accordingly, when Henry III. —a sovereign in many points resembling him—had drained the resources of his kingdom to rebuild the church, palace, and monastery at Westminster, he chose his own burial-place on the north side of the stately shrine to which he had “translated” the body of the Confessor. There, in due time, lay his son, Edward I., and his Queen; there king after king was buried; the children, relations, ministers, and standard-bearers of successive sovereigns; there the Abbots of the monastery; there lay Chaucer, who died hard by; and there, nearly two centuries later, Spenser; and it is easy to understand how increasingly the feeling spread that to be laid to sleep in ground sacred with the dust of kings, warriors, churchmen, statesmen, and poets was an honour of the highest order.’

The present Abbey Church consists of a nave and two aisles, separated by ranges of lofty, slender, clustered columns supporting the roof, which is raised to a great height. On entering the western door the body of the church has an impressive appearance, remarkable for lightness and loftiness, though the effect of these features is much diminished by the numerous monuments which fill the open spaces and cover the walls. Little was done to the exterior of Westminster Church from the time of Henry VII. to that of George II., when many parts of it were coated with stone and otherwise repaired at the public expense. The choir of the church—in the form of a semi-octagon, and containing the Confessor’s Chapel—was formerly surrounded by eight chapels: they are now reduced to seven, and that which was the central chapel now forms the porch of that of Henry VII. This chapel of the first Tudor monarch is a curious and elaborate specimen of ecclesiastical architecture. It was built on the site of a former chapel, dedicated to the Virgin, at the King’s expense, and was founded by him A.D. 1502. The principal object within this chapel is the tomb of the founder, enclosed by a screen of gilt brass which is said to have been executed by the Florentine Torrigiano, the rival of Michael Angelo. The other chapels surrounding that of the Confessor were dedicated respectively to St. Benedict, St. Edmund, St. Nicholas, St. Paul, St. John Baptist, and St. Erasmus—the latter a very small place, really forming no more than the entrance to the St. John Baptist Chapel, and the Islip Chapel, the last-named fitted up by Abbot Islip in the sixteenth century, its curious feature being that his name and rebus—an eye, with a slip or branch of a tree grasped by a hand, and a man slipping from the branch of a tree: ‘I-slip’—are repeated many times in the elaborate carving, both on the frieze and inside the chapel, and were also painted on the window.

Westminster Abbey is not only the sepulchre of kings and queens and other royal personages, but of our greatest statesmen, warriors, divines, and poets. Nelson’s memorable exclamation at the battle of the Nile—‘Victory or Westminster Abbey!’ (though he was after all buried in St. Paul’s)—marks what an influence its associations exercise on our national spirit. The north transept—which contains the chapels of St. Andrew, St. Michael, and St. John the Evangelist—has been known since the interment of the great Chatham as ‘the Statesmen’s Aisle,’ being the burial-place of statesmen, just as the south transept is of poets and men of letters. Here are memorials to Pitt, Fox, Grattan, Warren Hastings, the Cannings, Aberdeen, Peel, Palmerston, Beaconsfield, and many others almost equally famous. In the nave are the monuments of a host of distinguished men and women, celebrated ‘in arms, in art, in song,’ the contemplation of which conjures up a thousand-and-one interesting historical associations. Statesmen, philanthropists, philosophers, warriors, travellers, scientists—all are here. But the most interesting spot of all to the vast majority of visitors is situated in the south transept, between the Chapel of St. Benedict and that of St. Blaise, and is known as ‘Poets’ Corner.’ Here are busts, tablets, &c., erected to the memory of

WESTMINSTER ABBEY (*continued*).

those mighty minds which have made our literature so rich in all that is great and good, and the bare enumeration of whose names would fill far more space than is at our disposal in this very brief glance at the leading features of interest in this truly national church.

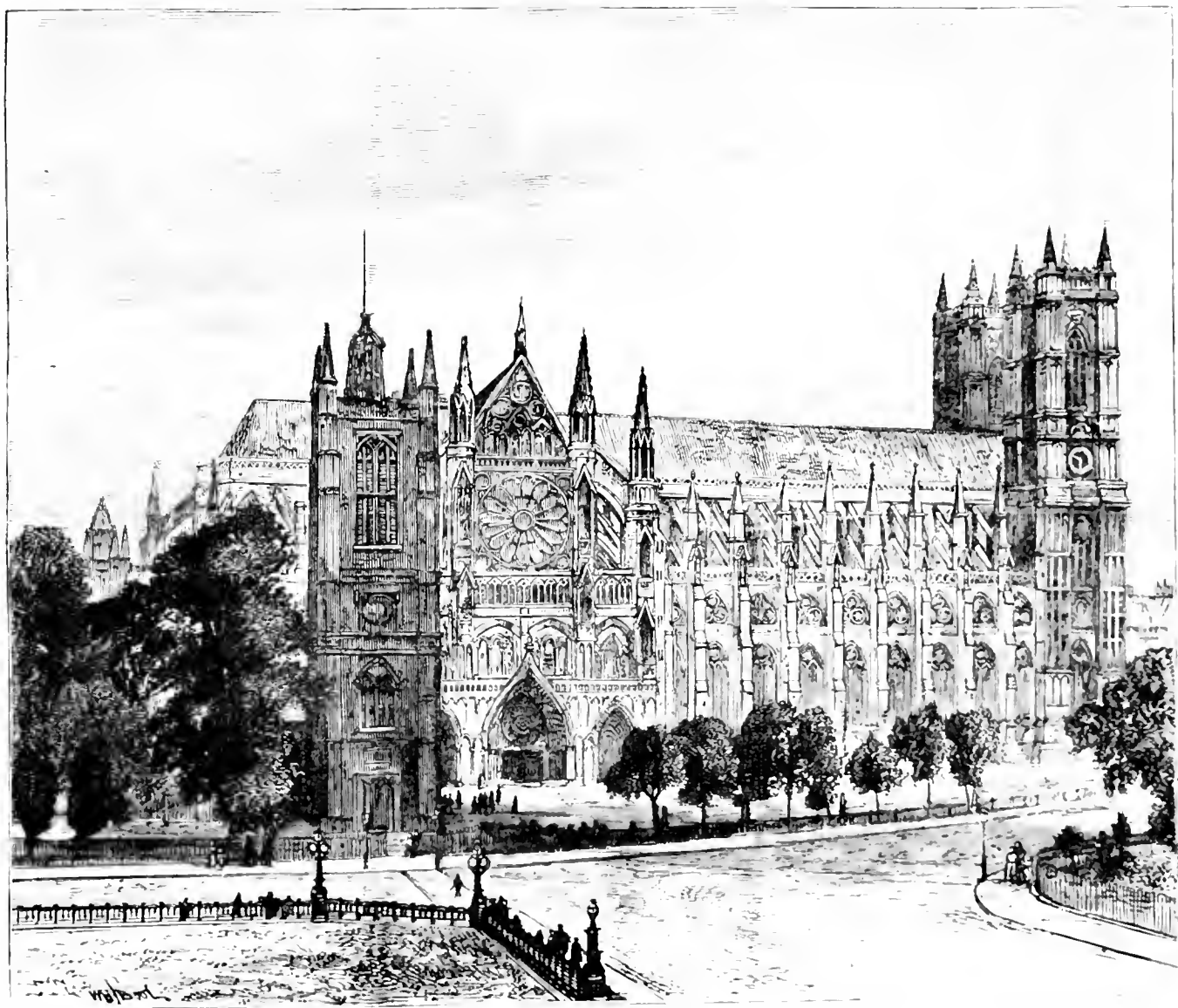
In the Chapel of St. Blaise the Commons met in the reign of Edward VI., and herein, in what is called the 'Muniment Chamber,' are kept the Exchequer records, including the Conqueror's famous 'Domesday Book' (brought from Winchester) in a vellum folio and quarto (completed 1086, and a facsimile published 1773-83), the Star Chamber records, &c., and about eleven thousand volumes, besides old wall-paintings, &c.

The following measurements, taken from Neale's *Westminster Abbey*, will give some idea of the size of this splendid and ancient pile of buildings:—Nave: length, 166 feet; breadth, 38 feet; height, 101 feet; breadth of aisles, 16 feet; extreme breadth of nave and its aisles, 71 feet. Choir: length, 155 feet; breadth, 38 feet; height, 101 feet. Transepts: length of both, including choir, 203 feet; length of each transept, 82 feet; breadth, including both aisles, 84 feet; breadth of middle aisle only, 39 feet; height of south transept, 105 feet. Interior: extreme length, from western towers to the piers of Henry VII.'s Chapel, 383 feet; extreme length, from western towers, including Henry VII.'s Chapel, 511 feet. Exterior: extreme length, exclusive of Henry VII.'s Chapel, 416 feet; extreme length, inclusive of Henry VII.'s Chapel, 530 feet; height of western towers to top of pinnacles, 225 feet. There are six bells in the north-west tower.

The important work of restoration through which the Abbey is now passing has involved no small amount of thought, care, and skill on the part of the architect, Mr. J. L. Pearson, R.A. The great north entrance has just been finished, after six years' work, the debased style of work and rotten materials being replaced with new. The cloisters, the south side, and the eastern front will now be taken in hand.

Westminster being a city, it is commonly supposed that Westminster Abbey is a cathedral. This, however, is not the case. A cathedral is a church situated in a city which gives its name to a bishopric, and in which the Bishop has his seat or throne (Greek, *καθέδρα*, a seat). 'For a brief space in its long history,' says Dean Bradley, '(1540 to 1550 A.D.) the Abbey was a cathedral of a diocese of Westminster. For a few years afterwards (under Edward VI.) it was declared by Act of Parliament to be "a Cathedral in the Diocese of London." . . . Its legal title is "the Collegiate Church of St. Peter in Westminster," and this designation it has borne in all legal documents since 1560.' 'Its extra-diocesan' character has been always carefully maintained.

The Abbey is open to the public every Monday, free of charge. On other days the nave and transepts only are free, sixpence being charged for seeing the chapels, accompanied by a guide.



WESTMINSTER ABBEY.

CHAPEL ROYAL, SAVOY.

THIS Chapel is one of those privileged foundations not subject to episcopal government, and called 'royal peculiars.' The land on which the chapel stands was granted by Henry III., in 1245, to Peter, Count of Savoy (hence its name, on his arrival to visit his niece, Queen Eleanor. It was afterwards possessed by Edmund, Earl of Lancaster 1284), and John of Gaunt, during whose tenure of it the palace was burned by the mob, 13th June, 1381; after which, being inherited by his son, Henry IV., it was vested in the Crown as part of the Duchy of Lancaster, and thus acquired its peculiar dignities and privileges as a royal manor.

A hospital was erected in the Savoy under the will of Henry VII., and in the next reign a perpetual hospital was incorporated, consisting of a master-chaplain and four other chaplains. This was one of the institutions declared to be illegal in the first of Edward VI., and it was given up to the king. It was re-established in the fourth year of Queen Mary, but was converted into a military hospital and marine infirmary in the reign of Charles II., and shortly afterwards was used as a barrack. The hospital was therefore declared to be dissolved in 1702. When the use of the Liturgy in the vernacular tongue was restored by Queen Elizabeth, this chapel was one of the first places in which the service was performed. It was partly destroyed by fire in 1864, and rebuilt at the sole cost of the Queen, in memory of the Prince Consort. The cost of restoration is estimated at 7000*l*. The ceiling is in style a reproduction of the old one, but in unimportant details somewhat different. The style of architecture is that generally known as Tudor, of the period of Henry VII. The chapel is dedicated to St. John the Baptist.

In 1866 the Queen commanded a further restoration of the chapel. Painted chancel-windows have been presented by Colonel Wilson, the Queen's Harbinger; by the Royal Geographical Society, in memory of Richard Lander, the discoverer of the source of the Niger; and by the descendants of Dr. Archibald Cameron, who was the last Jacobite hanged in England, 1753. Two chancel-windows have been filled with painted glass by two anonymous donors, members of the congregation, and a large window inserted by the congregation as a thank-offering for the recovery of the Prince of Wales. Another window was inserted in 1873 to the memory of a late Chaplain, the Rev. John Foster. The oak pulpit was presented to the chapel by Mr. William Burgess, a descendant of Bishop Burgess, of Salisbury. The font and its oak canopy were given by Mrs. De Wint, in memory of her husband, Peter de Wint, R.A., and of her brother, William Hilton, R.A. In the baptistery is a curious 'gold-ground' picture of the Holy Family, probably of the early Siennese school. The picture was stolen from the chapel in 1702, and recovered in the city of Hereford, 1876.

Memorials of the Royal Palace and Chapel of the Savoy have been written by the Rev. W. J. Loftie, one of the Assistant-Chaplains, and the late Chaplain, the Rev. Henry White prefixed to the volume a short introduction, and (by permission) a dedication to Her Majesty the Queen. The present Chaplain is the Rev. Canon Curteis.

Among the Chaplains of the past, the most celebrated have been Anthonio de Dominis (previously Archbishop of Spalato), 1618; Dr. Thomas Fuller (the great Church historian), 1641; Dr. Gilbert Sheldon, 1661; and Dr. Anthony Horneck, 1671.

Bishop Gavan Douglas and Bishop Thomas Halsey lie buried beneath the chancel. Bishop Aldrich of Carlisle, and Bishop Wilson of Sodor and Man, were consecrated in the Savoy (1537 and 1698). *Poets of the Savoy*:—John Dryden, Abraham Cowley, and George Withers. The chapel is open every day, from 10 to 1 and 2 to 4.



CHAPEL ROYAL, SAVOY.

ST. MARY, BATTERSEA.

BATTERSEA Parish Church is a well-known object on the river-side, conspicuous from its green-coppered 'extinguisher' spire. A church has stood on the site, which is a picturesque one jutting out into the Thames, for many generations. In Domesday Book it is written, 'St. Peter of Westminster holds Patricesey,' and in the earliest registers of the parish, dated 1550, the name is spelt *Battrichsey*, showing that the word *Battersea* contains in itself this much of the history of the parish church—that it originally belonged to the Abbey of St. Patrick, or St. Peter, at Westminster. The names of the Vicars appointed by the 'Abbot and Convent of Westminster' are recorded from A.D. 1301 to 1561, after which Queen Elizabeth presented twice to the Vicarage, and it then passed into the family of St. John, represented afterwards by Lord Bolingbroke, and now by Earl Spencer.

The present church, which has no architectural beauty, was designed by Mr. Dixon and was completed in 1777. Its cost (4950*l.*) was mainly raised by the sale of a dock or landing-place belonging to the parish, and by granting leases for forty of the best pews in the church under a special Act of Parliament. These leases gave for thirty guineas a ninety-nine years' tenure of the pews, which were of the high-partitioned, square, and cushioned kind in vogue in the last century. Battersea was then an aristocratic village, and close to the church, in a house which still remains, though it is now within the yard of a flour-mill, there lived and died the celebrated Lord Bolingbroke, whose monument, with epitaphs for his wife and himself, written by himself, and with medallion portraits by Roubiliac, are in the north gallery of the present church.

Other interesting monuments, removed from the earlier church, are on the walls of the gallery—notably one in the south gallery to the memory of Sir Edward Wynter, an officer in the service of the East India Company, who died in 1685. His deeds of bravery are depicted in grotesque relief on the monument, and are thus described in grotesque verse:—

'Alone, unarmed, a tyger he oppressed
And crushed to death the monster of a beast;
Twice twenty mounted Moors he overthrew,
Singly, on foot—some wounded, some he slew,
Dispersed the rest, what more could Samson do?'

The leases of the pews expired in 1877, and the church was then re-arranged by Sir Arthur Blomfield; it was re-opened with all the sittings free, and a sermon preached by Dr. Stanley, the late Dean of Westminster.


The stained glass in the east window was carefully preserved from the earlier church, and contains portraits of Henry VII., his grandmother Margaret Beauchamp, and Queen Elizabeth, which are very interesting. The tower contains a ring of eight bells.

VICARS. — 1301, Thomas de Sunbury. 1306, William Trenchewent. 1320, Gilbert de Swalelyve. 1325, Richard Condray. 1328, Thomas at Strete de Cadyngton. 1330, Elias de Hoggenorton. 1331, Richard de Wolword. 1306, William Handley. 1370, John Gelle. 1370-1, William Bakere. 1378, John Colyn. 1383, Henry Greene. 1394, Henry Walynford. 1394, John Berewyk. 1402, Richard Gatyn. 1413, William Comelond. 1413, John Smyth. 1457, Henry Oxyn. 1457, John Moreys. 1485, Thomas Huntynghton. 1487, John Heron. 1523-4, Nicholas Townley. 1523-4, Christopher Wylson. 1530, Richard Rosse, LL.D. 1560, John Edwyn. 1561, Thomas Mynthorne. 1561-2, William Gray. 1571, Owen Ridley. 1622, William Prichard. 1634, Thomas Temple, B.D. 1658, Simon Patrick, D.D. (Bishop of Ely). 1675-6, Gervase How, M.A. 1701, Nathaniel Gower. 1727, George Osborn. 1739-40, Thomas Church, D.D. 1757, Lilly Butler. 1758, William Fraigneau. 1778, John Gardnor. 1778, Joseph Allen, M.A. (Prebendary of Westminster). 1835, Robert Eden, M.A. (Bishop of Bath and Wells). 1847, John Simon Jenkinson, M.A. 1872, John Erskine Clarke, M.A.



ST. MARY, BATTERSEA.

THE OLD CHURCH, CHELSEA.

NE of the relics of Old Chelsea, in the days when it was a village on the river bank, still exists in its 'Old Church,' dedicated to St. Luke—a name now given to the sacred edifice to distinguish it from the new church of St. Luke. The building externally has but little of architectural pretensions, and is built chiefly of brick; but it is a picturesque object from the river, and it has many interesting associations. As no record is known to exist relative to the Rectory previous to the reign of Edward II., it may reasonably be concluded that the church was founded about that period. Faulkner gives the list of patrons, at the head of which stands Edward II., then Edward III., after which the patronage passed to the Abbot and Convent of Westminster in 1368, with whom it rested until 1530, when Sir Thomas More, who erected the southern aisle at his own cost, became patron.

As at first constructed, the church consisted of only a short nave, whose length may be decided by a Gothic arch, only to be seen by exploring the interior of the organ. This arch contained the east window, and the original tower of the church stood at the north side, at the termination of the nave. The width of the nave may be seen from that of the present chancel, this being the main part of what was left of the actual original church when enlargement took place. The north chapel is known as the Lawrence Chapel, and is considered to have been erected at the time of the completion of the church in the fourteenth century by the Lord of the Manor, Robert de Hyde. Since his time this chapel has passed into the possession of many, being an absolute freehold, but still retains the name of the Lawrence Chapel. Historically the More Chapel on the south side is of greater interest than the other. The date, 1528, is inscribed on the capital of the eastern pillar. This capital is believed to be the work of either Torrigiano or Holbein. The capital on the western pillar is English work.

In 1666 the parish had outgrown its church and it was deemed necessary to enlarge the building. From a paper in Earl Cadogan's *Records*, entitled, 'A disposition of the Pews in Chelsea Church,' Faulkner quotes as follows:—'The old church, which was much decayed, being too small to admit the congregation, it was agreed by the parishioners that part of it should be demolished. Accordingly the shattered tower and west end of the church was pulled down, the north and south aisles carried back several yards beyond towards the west by two brick walls. The walls of the old church were raised, the windows enlarged, the old parts beautified, the churchyard considerably raised and enclosed with a high wall of brick. At the west end was built a lofty tower of brick, in all about 80 feet from the ground.' Since 1855 the church has been considerably improved and restored under the auspices of the Rev. R. H. Davies and Mr. Burnell, architect.

There are beautiful monuments in the church to Lord and Lady Dacre and Lady Jane Cheyne. The latter was a very benevolent lady, and at her own cost enlarged the church in 1666. On the north side of the chancel is an ancient altar-tomb supposed to belong to the family of Bray, of Eaton. On the south wall of the chancel is a tablet of black marble in memory of Sir Thomas More. In the churchyard is a monument to Sir Hans Sloane.

RECTORS.—1368, Tho. de Preston. 1368, John Basset. 1371, John de Stansted. 1372, John de Foydon. — Ric. Mokinton. 1385, Ric. Everden. 1388, John Beaugraunt. 1392, John Bishop. 1394, John Balsham. — John Scarborough. 1433, Galsr. Medewe. 1435, Alex. Broun. 1442, Tho. Bolyn. — Will. Walesby. 1450, Will. Lilly. 1451, Tho. Chalers. 1454, John Pennant. 1455, Will. Hebbing. 1456, Will. Massanger. 1469, Will. Mille. 1481, John Mardelay. 1486, Tho. Machey. 1492, Geo. Percy. — Will. Ingelard. 1502, Rob. Tunstall. 1503, Tho. Loworth. — Rob. Daudie. 1530, John Larke (attainted in 1534 for denying the King's supremacy, and executed at Tyburn). 1554, Jac. Proctor. 1554, Ric. Myrs. 1558, Matth. Myrs. — Rob. Richardson. 1569, John Churchman. 1574, Tho. Browne. 1585, Ric. Ward. 1615, Geo. Hamden. 1632, Sam. Wilkinson. 1669, Adam Littleton. 1694, John King. 1732, Sloane Elsmere. 1766, Reginald Heber. 1770, Thomas Drake. 1775, W. B. Cadogan. 1797, Charles Sturgess. 1805, Hon. Dr. Wellesley. 1855, R. H. Davies.



THE OLD CHURCH, CHELSEA.

ST. PETER, EATON SQUARE.

STANDING at the head of the goodly space occupied by the gardens of Eaton Square, probably no church in London has a more magnificent site than St. Peter's.

Externally, however, it presents no attractions—if we except, perhaps, the west portico, which has a certain grandeur of its own. Built originally in 1826, at a period when church architecture was almost at its worst, the outside case of St. Peter's still remains much as it was sixty-five years ago. When rebuilt, after partial destruction by fire in 1836, the old lines were followed; and even the addition, in 1873, of a chancel and transepts availed little to relieve the exterior plainness of the building.

But *within*, a complete transformation has taken place. A handsome chancel forms the approach to the altar, which is elevated considerably above the nave. The east wall of the chancel is enriched with mosaics, and an extensive addition is about to be made to the mural decoration of the sanctuary. The centre of the old roof and ceiling of the nave have been cut away and a clerestory added; light and graceful pillars, bearing an arcade of semi-circular arches, have been inserted at the front of the side galleries; the clerestory walls rest on these; the windows open into the space beneath the old roof, which is glazed opposite each window, thus admitting light into the church. The galleries remain, for the accommodation which they give is too valuable to be sacrificed, but they have now become an ornamental feature with a light openwork front. The old semicircular-headed windows also remain, but many are now filled with delicately-coloured stained glass.

The east windows and transept windows are also filled with stained glass, in successful imitation of mediæval art, by Messrs. Clayton & Bell. The east windows are a memorial to the first Vicar, the Rev. Dr. Fuller. A three-light memorial window has recently been placed in the south-east chapel by Messrs. Mayer & Co., the well-known Munich firm.

The architect of the really great work of restoration was Sir Arthur Blomfield. The church possesses a very fine organ, which, however, is badly placed for sound, being too much enclosed in the north-east chamber built to contain it. The vestries are commodious and convenient. The church is capable of seating upwards of 2000 persons. Its original cost was about 25,000*l.*, and nearly 20,000*l.* was spent on the restoration and additions which were effected whilst the present Bishop of Truro was its Vicar.

There are two other churches in St. Peter's Parish, which are also under the direction of the Vicar:—The first, St. John's, Wilton Road, a fine building holding about 900 persons, and situated close to a large network of poorer houses. It was erected at a cost of about 16,000*l.* shortly after the restoration of the Parish Church. It contains windows of some merit, and the chancel decorations are very good. A triptych and mosaics are about to be added to the already well-cared-for sanctuary. The tower contains a ring of eight bells. The second, St. Peter's Chapel, Buckingham Gate, seating 500 persons, which is now made warm and bright within, and may be called the home of the children of the parish.

The population of St. Peter's is about 14,500–15,000, and the parish is worked by a staff of ten clergy, aided by a host of district visitors and other Church workers.

VICARS.—1827, Dr. Fuller. 1870, G. H. Wilkinson (now Bishop of Truro). 1883, John Storrs.



ST. PETER, EATON SQUARE

ST. GEORGE - IN - THE - EAST.

THE Parish Church of St. George-in-the-East was consecrated in the year 1729, and is the work of Hawksmoor and Gibbs, being one of the fifty new churches which the Act of the ninth year of Queen Anne, and supplementary enactments, called into existence 'in and about the cities of London and Westminster and suburbs thereof,' two others being also erected in the ancient Stepney parish—viz., Limehouse and Spitalfields. The church is a solid, roomy edifice, reminding the visitor of Sir Christopher Wren. The building is constructed of Portland stone, and its chief external feature is a lofty and substantial tower, which shows far above the line of roofs, on a clear day, to spectators on London Bridge. It is about the same height as the Monument.

The fabric of the church bears ample testimony to the good workmanship of bygone days. The structure of the stonework has never needed more than the most trifling repairs, and though the roof was re-leaded about sixty years ago, the building to-day is as sound as when it was consecrated. Changes have of course been made in the interior, but the exterior remains unaltered, except that the steps were constructed when the vault underneath the church was closed, and that three windows in the apse was blocked up about a century ago.

At the beginning of the present century the Vestry spent 4400*l.* in improving and extending the churchyard, and an equally large sum in beautifying the church and repairing the organ. There is a vestry minute ordering that the fine windows which are still in the apse should be 'painted in enamel colours agreeably to the design and proposal of Mr. Collins, and that he be employed for that purpose, and paid the sum of five hundred guineas for the same.'

Within the last twenty years the church has undergone a thorough restoration, the old high-backed pews have given place to open seats, and convenient stalls for the clergy have taken the place of the previous unsightly accommodation; the whole of the interior of the church has been painted and decorated, and new windows have been introduced throughout. The chancel apse has been redecorated and the panels fitted with mosaic, representing scenes in the history of Christ; the stone paving in front of the apse has been removed and replaced with marble mosaic of a simple design, having in the centre a panel representing St. George and the Dragon.

The tower contains a ring of eight bells and a clock. Besides ordinary marking of time by the clock, the 'curfew' is regularly rung. St. George's is the only place in which the curfew fulfils some of its original purpose. Directly the clock has done striking eight, it tolls for a quarter of an hour; the big bell is also rung for fifteen minutes before six every morning.

During the incumbency of Mr. Harry Jones, a portion of the churchyard was made into a recreation ground. Prior to the opening of this oasis in the eastern desert there was no spot nearer than Victoria Park, some two miles off, where persons could enjoy a rural walk and escape from the gritty streets; and Mr. Jones, after seeing the recreative capacities of the churchyard, called a meeting of the parishioners in reference to the formation of a public garden. There were, of course, numerous difficulties in the way; but in the end, with the assistance of the Vestry and the Metropolitan Board of Works, an accessible and shady garden was secured. Under the present Rector the work thus commenced has been completed, and the entire churchyard, some five acres in extent, now forms a quiet and beautiful resort for the parishioners.

RECTORS.—1729, William Simpson. 1764, Herbert Mayo. 1802, Robert Farington. 1842, Henry B. W. Churton. 1842, Bryan King. 1863, John Lockhart Ross. 1873, Harry Jones. 1882, Charles H. Turner.



ST. GEORGE IN THE EAST.

ST. GILES-IN-THE-FIELDS.

THE ancient parish church of St. Giles-in-the-Fields was built by Queen Matilda, wife of King Henry I. (A.D. 1101) in connexion with a hospital for lepers. As has been remarked, it is a noticeable fact that in almost every ancient town in England the church of St. Giles stands either outside the walls or, at all events, near its outlying parts—in allusion, probably, to the Israelites of old, who placed their lepers outside the camp. In 1623 the church was rebuilt, Alice, Duchess of Dudley, being a liberal contributor, and towards the expense of which the poor ‘players of the cockpit’ are said to have given 20*l*. It was consecrated by Archbishop Laud, who was at that time Bishop of London.

In 1734 it was once again rebuilt, and had for its architect one Henry Flitcroft. Since that time the building has been at various times renovated. The work of restoration carried on by the present Rector has been under the advice and direction of Sir Arthur Blomfield. The church is a large and stately building of Portland stone, and is vaulted beneath; the roof is supported by rows of Ionic pillars, and there is a considerable resemblance in many details of the building to the church of St. Martin-in-the-Fields. The tower contains a ring of eight bells.

In the church and churchyard adjoining, several persons well known to history are buried. Among these are Lord Herbert of Cherbury; Shirley, the dramatic author; Andrew Marvell; the notorious Countess of Shrewsbury; Sir Roger L'Estrange, the celebrated political writer; Michael Mohun, the actor; and Oliver Plunkett, the Roman Catholic Archbishop of Armagh, who was executed at Tyburn on the charge of high treason in 1681. Perhaps more interesting, in some measure, than all of these is the memory attaching to a flat stone lying upon the very verge of the churchyard, having upon it some faint traces of what once were a coat of arms and an inscription. In this spot was at first laid the body of the unfortunate James Ratcliffe, Earl of Derwentwater, who was beheaded on Tower Hill for his connexion with the rebellion of the Pretender in 1745. His remains were afterwards removed and privately conveyed to Dilston, in Northumberland, and deposited in the family vault, amid the ashes of his forefathers. The body of the Earl was again removed from its grave in Northumberland and carried to Thorndon, Lord Petre's seat in Essex, for re-interment, in 1874. There is an interesting monument in the church to the memory of the Duchess of Dudley, who was created a duchess in her own right by Charles I., and who died in 1669.

A gate which formerly stood on the north side of the churchyard dates from the time of Charles II., and has been much admired. In 1865 it was taken down and re-erected opposite the western entrance. In the *Yearly Report on the Parish*, issued by Bishop Thorold (of Winchester), who was then rector, in 1865, it is stated that the gateway is ‘carved in oak’ of the date of 1658.

Two other interesting tombs in the churchyard are those of Richard Pendrill, to whom King Charles made his escape after the battle of Worcester; and of George Chapman, the earliest translator of Homer's *Iliad*.

RECTORS.—1547, William Rowlandson. 1551, G. Evans. 1579, William Steward. 1590, Nathaniel Baxter. 1591, Thomas Salisbury. 1591, John Clarke. 1616, Roger Mainwaring. —, Gilbert Dillingham. 1635, Brian Walton. —, William Heywood. 1663, Robert Bourman. 1675, John Sharp. 1691, John Scott. 1695, William Hayley. 1715, William Baker. 1733, Henry Gally. 1769, John Sinyth. 1788, John Buckner. 1824, Christopher Benson. 1826, Jacob Endell Tyler. 1851, Robert Bickersteth (Bishop of Ripon). 1857, Anthony W. Thorold (Bishop of Winchester). 1867, John Majoribanks Nisbet.



ST. GILES-IN-THE-FIELDS.

ST. JOHN, HACKNEY.

THE Church of St. John at Hackney, stands near the site of that of St. Augustin, which was taken down in 1798. The tower of St. Augustin's, of Gothic architecture, was, however, allowed to remain. The Rowe Chapel, which was erected in the year 1614, and attached to the south side of the chancel of the old church, remains to this day; but the interior is in such a ruinous condition that it is dangerous to enter. It was erected by Sir Henry Rowe, sometime Lord Mayor of London.

In 1790 an Act of Parliament was passed for taking down the old church. In 1791 the new church (St. John) was commenced, and after considerable progress had been made it was found that the sum of 12,500*l.*, which had been raised by loan, was insufficient to complete it. In 1795 application was made to the Legislature to increase it by 5000*l.* on the security of a church rate, which was granted. In 1803 a further application was made for 7500*l.*, which was also granted, making a total of 25,000*l.* The last application was for the building of a steeple, the expense of which had been overlooked on the estimates.

The church was erected under the direction of Mr. Spiller, and completed and consecrated in 1797. It is built in the shape of a cross, and in the centre has an arch of 63 feet. The whole length from east to west is 104 feet, and seating for about 2700, but capable of containing a congregation of nearly 4000. The present church is situated a little to the north-east of the old structure, and is surrounded on all sides by a spacious burial-ground.

One of the Vicars, Dr. Spurstowe, who, however, was eventually a Nonconformist, founded a charitable trust which is the most valuable in the district, the income now amounting to over 1100*l.*

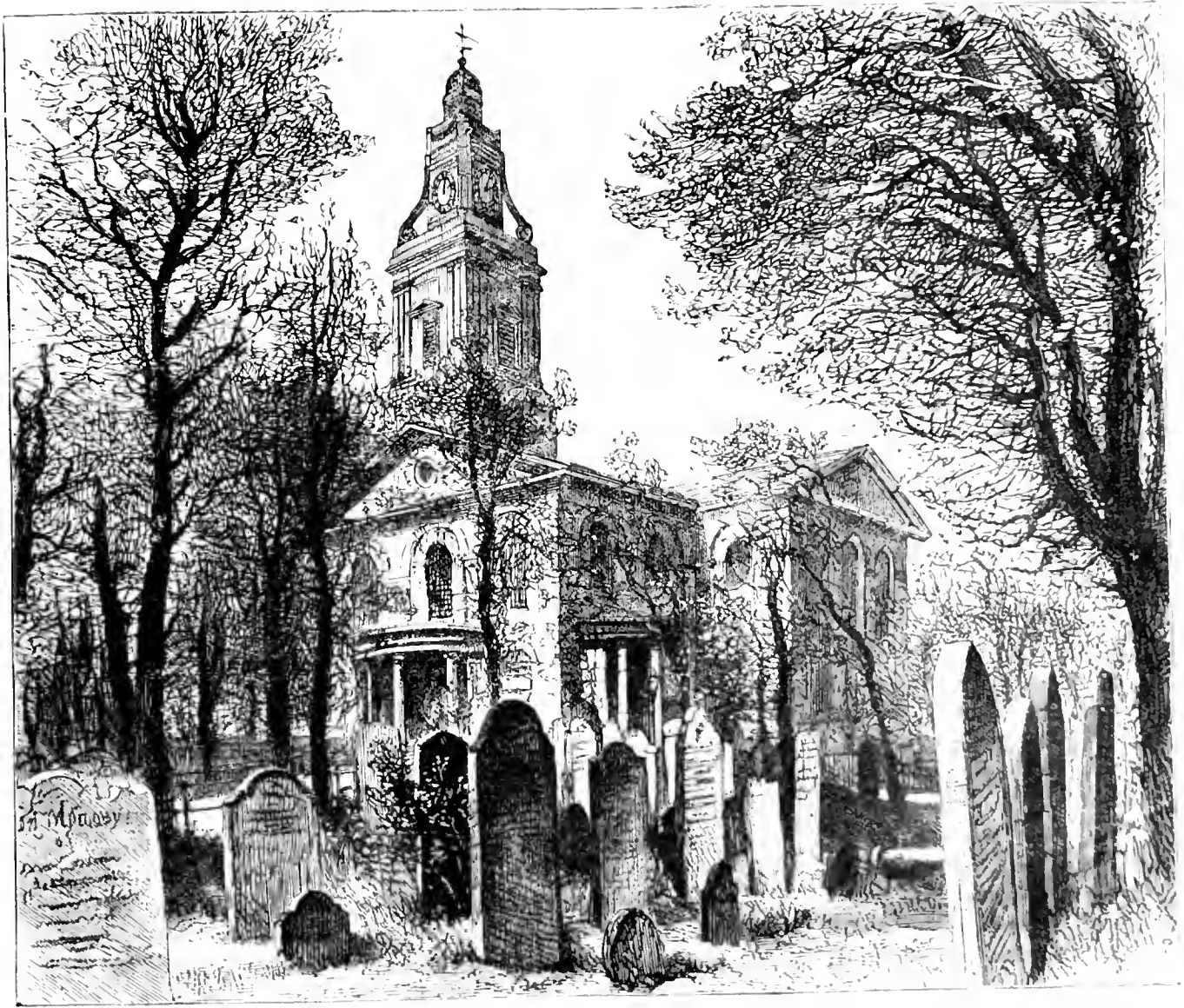
In Lyson's *Environs of London*, published 1810, is stated, 'The most ancient record in which I have seen this place (Hackney) mentioned, bears date 1253;' and of the church—'appears to have been rebuilt in the early part of the sixteenth century, and it is probable that Sir John Heron, Master of the Jewel House to King Henry VIII., and Christopher Urswick, the Rector, were the principal benefactors to the work.'

The tower contains a ring of eight bells which were originally in the tower of the old church. The tenor weighs 24 cwt. There is in the Tyssen Library, Hackney, an original faculty for recasting the bells of the church, dated 26th November, 1743, in which, singularly, the church is styled, 'St. John, Hackney,' without any mention of the name, 'St. Augustin.'

RECTORS.—1317, Rob. de Wodeham. 1318, Gauselinus Cardinalis. — Tho. Payton. 1371, Joh. de S. Johanne. 1372, Tho. de Middleton. — Tho. Kyllum. 1433, Will. Egmanton. 1463, Hen. Sharpe. 1487, Joh. Forster. 1502, Chr. Urswick. — Ric. Sparchford. 1534, Ric. Sampson. 1536, Tho. Heretage. 1537, Joh. Spendlove. 1554, Tho. Darbyshire. 1571, Chr. Carlile. 1588, Will. Sutton. 1650, Geo. Moor. 1664, John Greene. 1684, Jonath. Bowles. 1686, Nehem. Moorehouse. 1689, Ric. Roach.

VICARS.— — Tho. de Wicham. 1328, Ric. Hildertle. 1334, Ric. Newby. — Pet. de Whiten. 1371, Will. Enefeld. — Rog. Slatborn. — Will. Furneis. 1383, Joh. Buk. 1384, Rad at Hall. — Joh. Pomfrette. 1430, Tho. Chryshale. 1440, Rob. Bromezerd. 1457, Tho. Tunley. 1462, Tho. Hert. 1464, Will. Stanley. 1478, Joh. Bettys. — Joh. Mitton. 1509, Arth. Wood. 1516, Joh. Barrow. 1545, Joh. Willoughby. 1547, Joh. Moreton. 1549, Rob. Stookes. — Hen. Wright. 1571, Tho. Knell. — Hugo Johnson. 1618, David Daulben. 1633, Gilb. Sheldon. — Calibutus Downing. 1643, Will. Spurstowe. 1662, Tho. Jeamson. 1687, Nehem. Moorehouse. 1689, Joh. Bruce. 1703, Peter Newcome.

RECTORS AND VICARS.— — Tho. Cornthwaite. 1799, John J. Watson. 1839, Tho. O. Goodchild. 1888, Frederic E. Gardiner.



ST. JOHN, HACKNEY.

THE PARISH CHURCH, HAMPSTEAD.

THE Parish Church, Hampstead, dedicated to St. John and commonly known as Hampstead Old Church, was erected in 1745. At the period when it was built church architecture was at its lowest ebb, and it was no exception to the rule which prevailed at the time. Its situation has, however, triumphed over its defects, and as it peeps out from among the surrounding foliage of the churchyard, with its coating of ivy, it is absolutely picturesque.

The funds for the erection of the church were raised in a curious way. The people, after having applied, without success, to Parliament for help, formed themselves into a kind of joint-stock combination to supplement a sum of 3000*l.*, which was raised by subscription, by offering to constitute persons who contributed 20*l.* and upwards trustees, and to those who contributed 50*l.* and upwards the first choice of seats and pews, which should become heir-looms in their families. Efforts were made on various occasions to put an end to these arrangements, but without success, until the year 1827, when an Act (7 and 8 George IV., c. 91) was obtained, by which it was ordered that trustees should be appointed in whom should be vested power to receive the pew-rents for the support of the fabric and the services; they were, however, required to allot for the use and benefit of the Lord of the Manor, and of the heirs of Mr. Henry Flitcroft (the architect), as many pews or sittings as had formerly been allotted to them, thirty-six and ten respectively. In one respect the building is different from most churches—viz., in having the belfry and tower at the east end. It is probable that this arrangement was made from motives of economy, for the ground at the west end slopes down abruptly, and had the tower been placed there great expense must have been incurred in laying its foundations.

In 1878 the church was enlarged by the addition of a chancel at its western end. Other important alterations were at the same time made in the interior, and the tower was strengthened. The cost of this restoration and enlargement was 14,000*l.* Within the last few years the walls and ceiling of the church have been beautifully decorated. The font is of yellow Siena marble, with moulded bases and carved Ionic capitals of white statuary, and is raised two steps above the floor, which is of coloured marbles. A low walnut-wood screen encloses the area of the baptistery. The cover of the font is of walnut and sycamore, and is ornamented with six sunk medallions, representing the Baptism of our Lord, our Lord blessing Children, St. Peter and Cornelius, St. Philip and the Eunuch, Ananias and St. Paul, St. Paul and the Jailor. A figure of St. John the Baptist, after the well-known figure by Thorwaldsen, surmounts it. The windows over the altar contain a large standing figure of our Lord, with St. John the Baptist on one side and St. John the Evangelist on the other. This arrangement seems to suggest some uncertainty as to the dedication of the building. All the other windows are filled with stained glass. The upper tier of aisle windows contains standing figures of the Apostles, and the lower tier a series of subjects illustrative of the life and teaching of our Lord.

In pre-Reformation times an old chapel stood upon the site. Hampstead was originally a chapelry in the parish of Hendon, and became a separate parish *circa* 1598. The registers date from 1560. The present church will accommodate 1660 people.

VICARS.—1560, Stephen Castell. 1588, Robert Smith. 1592, — Brook. 1598, Zachary Cursworth. 1607, John Waggett. 1612, — Bradley. 1616, John Paddy. 1633, John Sprint. 1662, Robert Blacklay. — Walter Adams. 1678, Sam. Nalton. 1708, Humf. Zouch. 1714, Francis Bagshaw. 1734, Robert Warren. 1740, Langhorne Warren. 1762, Erasmus Warren. 1807, Charles Grant. — Samuel White. — Thomas Ainger. 1864, Charlton Lane. 1872 Sherrard Beaumont Burnaby.



THE PARISH CHURCH, HAMPSTEAD.

ST. GEORGE, HANOVER SQUARE.

THE Church of St. George, Hanover Square, is one of the fifty churches erected, by virtue of an Act of Parliament, in the reign of Queen Anne. It was designed by John James, and at its consecration in A.D. 1724, was, in honour of George I., named after his namesake in the Calendar. The style of architecture, which is Classic, meets with few admirers in this age of Gothic tastes, yet it has many elements of grandeur, and introduces an agreeable variation in the aspect of our streets. The portico is said by critics to be second only to that of St. Martin's-in-the-Fields.

Passing from the exterior to the interior, it may be said that the first impression is favourable, if allowance be made for the wide galleries which public desire in England at the beginning of the eighteenth century forced the architect to provide in most churches. The acoustic properties of the building are unrivalled, a whisper being audible in the remotest corner. The windows of the east end, with their vivid colouring, are fine specimens of ancient art, though the time of their glory as a whole had passed when they were placed in their present position. They have a history. Originally, as may be seen in a painting which hangs in the vestry, the three formed but one magnificent, lofty and narrow, window of three lights, and adorned the chapel of a convent at Mechlin or Malines. It was executed about the latter part of the fifteenth or the commencement of the sixteenth century, and is supposed to have been presented to the convent by Queen Isabella of Spain. It is known as the 'Jesse window,' the subject being 'the genealogy of our Lord Jesus Christ,' as derived from 'the root of Jesse' through twelve of the Kings of Judah. When offered as a gift to St. George's Church by Mr. Thomas Willement in 1841, the donor, who was also an artist, proceeded to make such changes as were necessary in fitting a high and graceful window, procrustean fashion, into a broad and short frame. In doing this, he thought good to deviate from the original arrangement of the figures, and to dispose them (as many, that is to say, as could be brought in) for pictorial effect, without regard to chronological order. The mutilation of the window was thus complete, and the meaning of it all but lost.

More than a glance should be given to the painting over the Holy Table, which depicts 'The Last Supper,' and is the work of Sir James Thornhill, Hogarth's father-in-law. The frame of carved wood is said to be the work of Grinling Gibbons. The organ was built by Snetzler in 1761, and reconstructed by Hill in 1864. Handel more than once played upon it.

The registers of St. George's are storehouses of autographs of famous people, who signed either as principals or witnesses. Benjamin Disraeli was married here to Mary Anne Lewis, on August 28th, 1839; and 'George Eliot' was married here on May 6th, 1880. The registers of the notorious Keith Chapel marriages are in the safe-room. The Harleian Society have recently published in two large volumes (a third is contemplated) transcripts of the earlier registers.

RECTORS.—1725, Andrew Trebeck, D.D. 1759, Charles Moss, D.D. (appointed Bp. of St. David's, 1761; translated to the See of Bath and Wells, 1774). 1774, H. Reginald Courtenay, D.D. (appointed Bp. of Bristol, 1794; translated to the See of Exeter, 1797). 1803, Robert Hodgson, A.M. (appointed Dean of Chester, 1815; translated to the Deanery of Carlisle, 1820). 1845, Henry Howarth, B.D. 1876, E. Capel Cure, M.A. 1891, David Anderson.

The clerical staff of St. George's includes a 'Clerk-in-Orders.' The name was invented to distinguish the holder from the Lay Clerk, who in process of time became his substitute. At first he was clerk in sole charge of the documents, &c.—one of the College of Priests who together ministered in a church—but as his duties multiplied, a lay helper was associated with him, and he became known as 'Clerk-in-Orders.' The present holder of the office is the Rev. Ewart Barter, M.A.



ST. GEORGE, HANOVER SQUARE.

ST. MARK, KENNINGTON.

KENNINGTON CHURCH occupies a commanding position at the junction of two roads leading to Brixton and Clapham. Towards the north it looks over the Park, once known as Kennington Common, famous for the great Chartist meeting on April 10th, 1848. The site also covers the spot where criminals formerly paid the penalty of the law on the gallows, and notably in 1746, when many of the unfortunate adherents to the cause of the Stuarts fell a sacrifice to their principles.

The church was consecrated in 1824, and is built of brick, with stone columns and pilasters. The large western porch is of the Greek and Doric order, surmounted by belfry and clock-tower, the clock having four six-foot dials, going eight days, and striking a bell of ten hundredweight. The length of the church is about 104 feet, and breadth 61 feet; between the ceiling and the roof there is a large space, which can be easily approached. Over the tower is a circular plinth with eight Doric columns supporting a cupola and cross on centre. There are also tripods on pedestals between columns, which possibly were intended for beacon-fires before the present age of electricity. Mr. D. Roper was the architect, and the entire cost of the structure—with ground and other expenses—was 22,720*l.*, which was partly paid by the parish of Lambeth and partly by a parliamentary grant known as 'The Million Fund.'

The interior consists of a parallelogram with galleries round three sides, and is seated for about 1500 persons. High pews with doors existed for over fifty years, and the pulpit was a three-decker till the present one came from St. Mary's, Lambeth, in 1860, with a traditional history since 1693. Between the years 1873 and 1876 the Vicar, the Venerable Archdeacon Fisher, made many alterations—removing the organ from the west gallery to the north-east floor, raising the chancel, providing choir-stalls in oak, cutting down the pews, and decorating the elliptically coved ceiling with emblems and foliage. The handsome reredos was placed in position by the family of the Rev. Charlton Lane (who held the living for thirty-two years), and the east window, representing the Ascension, in memory of J. H. Beattie. These alterations cost over 3000*l.*, but the money was cheerfully and willingly paid by the parishioners and their friends before the Archdeacon's death in 1879. A large brass was placed at the east end 'in affectionate remembrance of his many excellent virtues and the good works which he effected in the parish.'

During the ten years' incumbency of the Rev. H. H. Montgomery, many additional works outside the church were carried out. He established two mission-rooms—one in Montford Place, costing 2000*l.*, being of the greatest use to the parish. He also added to the National Schools, which are in a most efficient state, the Oval boys having gained eighty scholarships in the past ten years. These helps have been found to be an immense benefit to the district, the population of which numbers nearly 18,000. In the midst of this good work he was suddenly preferred to the See of Tasmania, and now the responsibility and duties are powerfully taken up by the Rev. A. G. Bowman. Formerly the neighbourhood was open. Fentiman's Fields, as well as other spaces, are now covered with countless houses, but churches have arisen, viz., St. Stephen's, St. John the Divine, St. Michael's, St. Barnabas', St. Ann's, Christchurch, St. James's, All Saints', together with St. Andrew's, Stockwell, which was originally built in 1667; these are all comprised within the original St. Mark's district, and represent a population of over 100,000.

VICARS.—1824, William Otter (afterwards Bishop of Chichester). 1832, Charlton Lane. 1864, Henry Robert Lloyd. 1869, Archdeacon Fisher. 1879, Henry H. Montgomery (afterwards Bishop of Tasmania). 1889, Arthur Gerald Bowman.



ST. MARK, KENNINGTON.

ST. MARY ABBOTS, KENSINGTON.

THE Parish Church of Kensington, rebuilt by Sir Gilbert Scott, R.A., in 1869-72, stands in the centre of the town, on the site of three more ancient churches. The first of these (A.D. 1102) with the manor belonged to the De Vere family, and was given by Aubrey de Vere to the Monastery of St. Mary the Virgin in Abingdon, and remained under the rule of its abbots till A.D. 1260. Hence 'St. Mary Abbots.' In the year 1370 the Norman church was wholly or in part rebuilt in the Gothic style. Anne, Countess of Warwick and Holland, exhibited a drawing of this Church in 1686, but no trace of it or of the earlier church could be found when Faulkner wrote his *History of Kensington* in 1820. The Stuart church of the date 1696 is too well remembered to need description.

The present church, the loftiest in London, was erected in 1872. It is in the Gothic style, and is 278 feet in height, standing on ground 52 feet above Trinity high-water mark. Its total length is 179 feet, and breadth at the transepts 109 feet. It is built of Kentish rag stone, with Bath stone dressings. The columns in the chancel are very fine specimens of Irish marble, the roof is constructed of Dantzic timber, and the paving is by Godwin, of Lugwardine, near Hereford. The total sum paid to the builders when the entire structure was completed on 15th November, 1879, was 37,958*l.* 11*s.* 5*d.* A fine organ, by Hill & Son, cost 1085*l.*, and a large sum is represented by the replacing of the old monuments (114 in number), nearly as many more of recently deceased parishioners, as well as by many gifts—lectern, font, and Holy Table. The pulpit, the gift of King William III. and Queen Mary, is of carved oak. The panels are most beautifully inlaid in mosaic, on one of which is the date 1697, and the initials 'W.M.R.' surmounted by a crown. It is not improbable that this is the work of Grinling Gibbons, for till 1810 all the oak carvings in the chancel were by Gibbons, and an altar-tomb given by Sir Hans Sloane to the memory of his friend William Courten (one of the founders of the British Museum) was by this Dutch sculptor. What remains of this monument is now in the north porch.

The west window is filled with stained glass to the memory of Archdeacon Sinclair. It was presented by the parishioners and is the work of Messrs. Clayton & Bell. Beneath this window is a beautiful bust by Chantrey of a former Vicar, the Rev. Thos. Rennell, with an inscription by the Right Hon. John Wilson Croker, and the opposite side is a fine bust by John Bell of 'the good Archdeacon,' the founder of the new church, and for thirty-three years Vicar of Kensington. There is a fine life-size statue of the Earl of Warwick, Addison's stepson, in the south transept. It is of white marble, artist unknown, but the Latin inscription is by Vincent Bourne, Fellow of Trinity College, Cambridge, and usher in Westminster School. The church will seat 1600.

VICARS.—1260, Roger de Besthorpe vel Westhorpe. — William de Northton. 1322, Henry Driffeld. 1328, Thomas de Ryslepe. 1336, John Wyseman. — John de Kernethy. 1363, Gilbert Raulein. 1370, William de Lydington. — John Thomas. 1372, John Trigg. 1373, John Charleton. — William Garton. 1388, Philip Montgoirney. 1391, Richard Stokes. 1394, Roger Paternoster. 1395, William Tonge. 1396, Hamo de la More. 1400, John Smith. 1415, Robert Caldecott. 1418, David Spark. 1432, William Roper. 1443, Richard Romney. 1451, Richard More. 1461, John Looke. — Robert Cade. 1465, John Ifield. 1468, Thomas Bractoft. 1469, John Ifield. 1484, Edmund Aspys. 1492, John Sampson. — John Judson. 1519, John Parsons. 1556, Thomas Batemanton. 1558, George Leedes. 1563, Leonard Watson. 1571, Henry Hopkins. 1571, Henry Withers. 1608, Richard Elkins. 1641, Thomas Hodges. 1672, William Wigan. 1700, John Millington. 1728, Robert Tyrwhit. 1731, John Wilcox. 1762, John Jortin. 1770, John Waller. 1795, Richard Ormerod. 1816, Thomas Rennell. 1824, Joseph Holden Pott. 1842, John Sinclair. 1875, W. D. Maclagan (Bishop of Lichfield). 1878, Hon. E. Carr Glyn.



ST. MARY ABBOTS, KENSINGTON.

ST. AUGUSTINE, KILBURN.

THE Church of St. Augustine, Kilburn, is one of the most remarkable of modern churches. It is a magnificent structure in the Early English style of architecture, and is built of red brick with stone dressings, the main roof being continuous from end to end. It was designed by Mr. John L. Pearson, R.A., and consists of chancel, nave, aisles, north and south transepts, side-chapel, and tower, and is noteworthy for its loftiness and elegance. It has two special features, rarely if ever found in parish churches in this country, though common enough on the Continent, namely, a double ambulatory going round the entire church, and a very deep triforium, restoring the gallery of the olden days. This triforium is used chiefly by one of the Sisterhoods in the parish.

The church is 173 feet long, 62 feet wide, and 55 feet high, and is covered with a pointed vaulted roof of brick with stone ribs. It is manifest that the heavy roof carried at such a height involves a system of far-projecting buttresses. These buttresses, in the usual way of building, would be applied outside the building, and would spread out, perhaps, nine or ten feet. It is not at all an uncommon thing to pierce the lower part of the lateral walls with arches, and to carry a wall outside the buttresses, so as to enclose the space between the buttresses for side-chapels, or to pierce the lower part of the buttresses with arches, and so turn the enclosed space between them into a continuous aisle. Mr. Pearson has carried the device one step further at St. Augustine's. He has carried the external walls outside the buttresses, and carried them up so as to assist in supporting the main roof; so that he gets an ambulatory below and a triforium and deeply recessed clerestory above. From the south transept projects out eastward a chapel with an apsidal east end, which is used for daily prayer. This chapel is dedicated to St. Michael and All Angels, and is richly decorated.

The church contains some very fine sculpture in the sanctuary. The reredos is executed in Caen stone and has a representation of the Crucifixion as the centre subject. The chancel has a lofty stone screen, on which are illustrated the earlier scenes of our Lord's Passion, and six early Christian martyrs. The east and west windows are fine specimens of painting from the studios of Messrs. Clayton & Bell, who also executed all the other windows in the church. The font is a beautiful structure of different-coloured marbles, and on each of the panels is a carving in alabaster illustrative of the Sacrament of Baptism. The church has cost about 40,000*l.* and is capable of seating about 1800 persons. It is open all day.

An account of St. Augustine's Church would hardly be complete without mentioning the large schools connected with it. The Boys' School, which was started in a mews and taught by two ladies, now numbers 840 scholars, managed by a staff of fourteen masters and four visiting tutors. The building was designed by Mr. Pearson and erected mainly through the energy of the Vicar. The Girls' and Infants' Schools, carried on by the Sisters of the Church, contain 1600 children. The Vicar is the Rev. Richard Carr Kirkpatrick, M.A.



ST. AUGUSTINE, KILBURN.

THE PARISH CHURCH, LAMBETH.

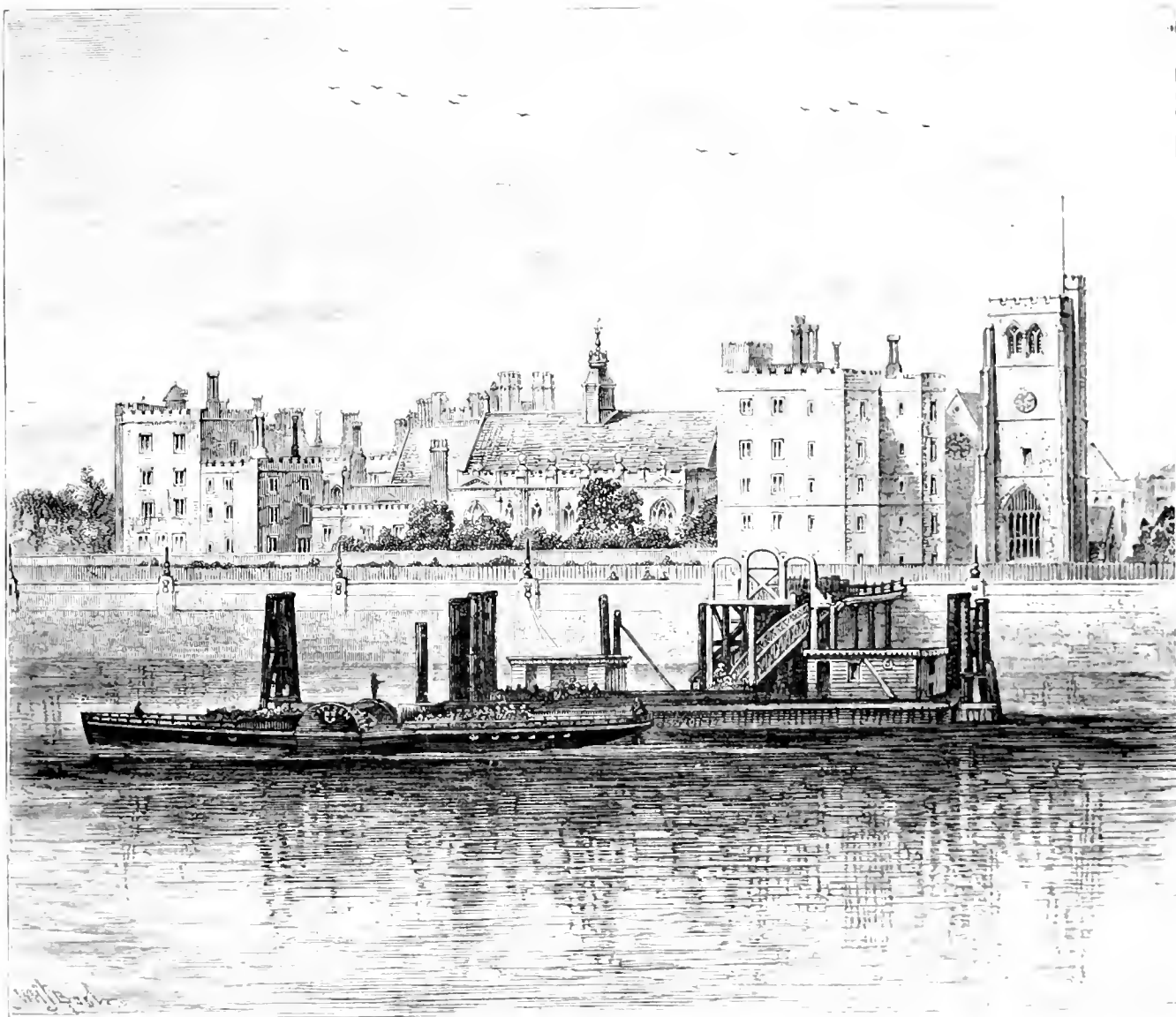
THE Parish Church of Lambeth is situated near the river and close to the gates of the Archbishop's Palace. The earliest church, which was collegiate, was probably founded by Hubert Walter, Archbishop of Canterbury and Chancellor in the time of Richard I., whom he visited in his German prison, and whose ransom he collected. There are no remains of this church. The church has been several times rebuilt. The present edifice was rebuilt on the lines of the church of the last century, in the year 1852, by Mr. Hardwick, architect. The tower was built in 1377, and has escaped the restorer's hands. It was under this tower that Queen Mary Beatrice took refuge on December 9th, 1688.

The inside of the church has been lately restored under the direction of Mr. John Oldrid Scott. At the east end a noble reredos, designed by Mr. Scott, with panels designed by Mr. Tinworth, has been placed by Sir Henry Doulton—all the work having been carried out in his Lambeth Potteries. The terra-cotta lights up remarkably well, and the whole has a most pleasing effect.

The tombs and monuments in the church are very interesting, though, unfortunately, many, at the last rebuilding, have been placed too near the roof. At the east end of the north aisle was the Howard Chapel, where were buried many of the children of Thomas, Duke of Norfolk, who lived in Norfolk House, Lambeth Road, in the reign of Henry VIII. On the east wall of this chapel is a well-preserved brass of Lady Catherine Howard, wife of Lord William Howard, a younger son of the Duke of Norfolk. Here, also, is a brass figure of a man with the arms of Cleve, the friend of the poet, the Earl of Surrey, son of the Duke of Norfolk. Under the altar is the tomb of Archbishop Bancroft, 1611. Also in in the chancel the tombs of Archbishop Tenison, 1716; Hutton, 1758; Secker, 1768 (at west end); Cornwallis, 1783. The body of Bishop Thirlby, the first and only Bishop of Westminster, was discovered when the tomb of Archbishop Cornwallis was being prepared. Inside the altar rails are the tombs of Hubert Peyntwin, auditor to Archbishops Moreton and Warcham, and of Sir John Mompesson, Master of the Prerogative for Archbishop Warcham, both richly decorated. John Dollond, the famous optician (whose parents took refuge in England at the time of the Revocation of the Edict of Nantes), was buried here; also Edward Moore, the author of *The Gamesters*; Thomas Cooke, translator of Hesiod, 1757; Elias Ashmole, 1693, the founder of the Ashmolean Museum at Oxford and author of the *History of the Order of the Garter*; and Cuthbert Tunstall, Bishop of Durham, who was deprived by Queen Elizabeth.

In the churchyard is the tomb of John Tradescant (1638) and his son, two of the earliest English naturalists. Close by is the tomb of Admiral Bligh, captain of the *Bounty* at the time of the famous mutiny. There is an interesting modern window in memory of the late Archbishop Tait in the south aisle. The tower contains a good ring of eight bells. The church is open daily, from 10.30 to 12.30, and from 2.30 to 4.30.

RECTORS.—1197, Gilbert de Glanville. 1297, John de Exton. 1311, Andrew de Brugge. 1312, John de Aulton. 1320, William de Drax. 1335, John de Colonia. 1348, Thomas de Eltesley. 1357, Thomas de Eltesley, junr. 1361, Richard Wodeland. 1376, Hugh de Buckenhull. — Nicholas Slake. 1388, Philip Rogges. 1388, John Elme. 1395, John Launce. 1399, Robert Rothbery. 1408, Robert Derby. 1413, Henry Winchester. 1416, Thomas Benham. 1416, Roger Paternoster. 1419, John Bury. 1441, John Jerbert. 1452, Thomas Eggecomb. 1461, Thomas Mason. 1461, John Sugden. 1471, Henry, Bishop of Joppa. 1472, Nicholas Bullfinch. 1473, Thomas Alleyn. 1483, Ambrose Payne. 1527, Robert Chaloner. 1541, John Wyttevell. 1560, Thomas Hall. 1562, John Byrch. 1563, John Pory. 1570, John Matchett. 1573, John Bungey. 1576, Thomas Blage. 1611, Francis Taylor. 1618, Daniel Fairclough (or Featly). 1645, John White. 1650, John Rawlinson (?) George Wylde. 1663, Robert Pory. 1669, Thomas Tomkins. 1675, George Hooper. 1703, Edmund Gibson. 1717, Richard Ibbetson. 1731, John Denne. 1767, Beilby Porteous. 1777, William Vyse. 1816, Christopher Wordsworth. 1820, George D'Oyley. 1846, Charles B. Dalton. 1854, John F. Lingham. 1884, Hon. F. G. Pelham.



THE PARISH CHURCH, LAMBETH.

ST. MARTIN - IN - THE - FIELDS.

THE parish of St. Martin was formed and the vicarage endowed between the years 1222 and 1275, to provide for the spiritual wants of the settlement grouped about the Abbey at Westminster, of which the area and population were fast growing. The green meadows and country walks of the parish gave it its name of St. Martin-in-the-Fields. Beyond this information little can be given until the reign of Henry VIII.

Of the size of the parish in Tudor times some notion may be formed when it is stated that it included the now extensive parishes of St. James's; St. George's, Hanover Square; St. Paul's, Covent Garden; and St. Anne's. In 1576 the rated inhabitants numbered but 164, in 1601 but 260, and in 1630 they had actually reached 798! The rates collected at these dates were 27*l.*, 112*l.*, and 442*l.*

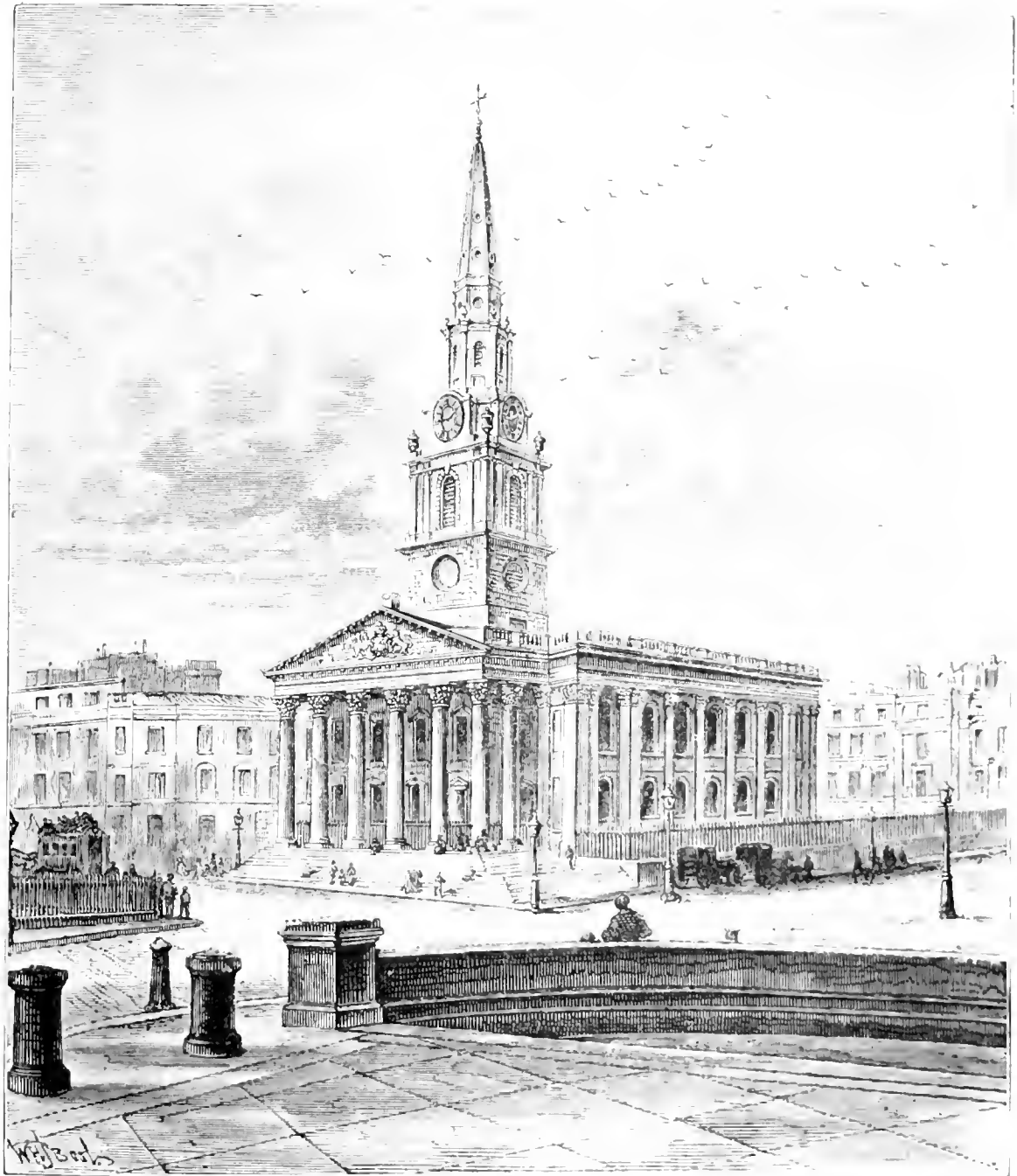
James I. and Prince Henry were great benefactors to the church. In 1626 a petition to Charles I. among the State papers states 'that since the beginnunge of the happy raygne of your late Royall father of blessed memory over this kingdome the number of the inhabitants of this parish is tripled, and that number is much encreased by your Majesty's servants and the retinue of noblemen, together with a greatt number of sutors attendinge aboute your Majestie's court and lodginge in this parish doe resort to this church, soe as ye same is nowe not capable to recayve the one halfe of those yt doe or would come thither to heare diuine service, albeit the sayd church hath been dyvers wayes enlarged as much as possible by art and cost it can be.'

The old church of St. Martin is shown in Vertue's prints to have had a low square tower. Newcourt describes it as 'fitter to be taken down and rebuilt;' and this was done in 1721-24. The cost of building the present edifice (James Gibbs being architect) was near 37,000*l.*, of which 33,450*l.* were raised by rates. And yet so rapidly did subscriptions come in that a donation of 500*l.* was refused of one lady who wished particularly to enrich the altar-piece (Malcolm). George I. gave 100 guineas among the workmen, and upon being chosen churchwarden, the organ by Schreider, worth 1500*l.* The previous one was by Schmydt, who played here for a salary. These have long since given place to one by Bevington. The portico has a Latin inscription upon it. The church was consecrated October 20th, 1726.

At the present time the tower has a peal of twelve bells, which are the first to ring forth the news of naval victories. And high in the steeple hangs the saint's or parson's bell. The churchyard was paved in 1829, the vaults reconstructed in 1831; and here is preserved the old parish whipping-post with a carved head.

In the old church were buried Nell Gwynne, the mistress of Charles II.; Nicholas Stone, the sculptor and master-mason, employed at the Banqueting-house, Whitehall; and Sir Edmundbury Godfrey, who was murdered at Primrose Hill, 1679, during the Popish tumults. In the present church were buried Roubiliac the sculptor, and, in 1793, John Hunter, though in 1859 his remains were removed to the Abbey. And in the burial-ground was buried none other than Jack Sheppard, the notorious housebreaker, executed at Tyburn, 1724.

VICARS.— — Tho. Skyn. 1363, Johannes. 1383, Joh. Atwater, Will. Foucher. 1384, Joh. Jakes. — Sim. Lambel. 1390, Joh. Wymbeldon. 1393, Nic. Sprotte. 1393, Joh. Larke. 1400, Joh. Loudham. 1430, Tho. Laurence. 1433, Dionysius Kyrban. 1434, Ric. Jankyn. — Ric. Valens. 1487, Rob. Everard. 1515, Will. Sore. 1517, Per. Whalley. 1521, Sim. Michel. 1521, Will. Skinner. — Edm. Weston. 1539, Rob. Beste. 1554, Tho. Wells. — Rob. Beste. 1572, Will. Wells. 1574, Tho. Langhorne. 1577, Chr. Hayward. 1588, Will. Fisher. 1591, Tho. Knight. 1602, Tho. Mountforde. 1632, Will. Bray. 1661, Nath. Hardy. 1670, Tho. Lamplugh (Archbp. of York). 1676, Will. Lloyd. 1680, Tho. Tenison (Archbp. of Canterbury). 1692, Will. Lancaster. 1663, Nic. Gouge. 1694, Will. Lancaster. 1717, Tho. Green (Bp. of Ely). 1723, Zach. Pearce (Bp. of Bangor). 1756, — Sanders. 1776, — Hamilton. 1812, — Pott (Archdn. of London). 1834, — Richards. 1848, Sir Hy. Dukinfield. 1855, Hy. Mackenzie (Suff. Bp. of Nott.). 1855, W. G. Humphry. 1886, John F. Kitto.



ST. MARTIN IN THE FIELDS

THE PARISH CHURCH, ST. MARY-LE-BONE.

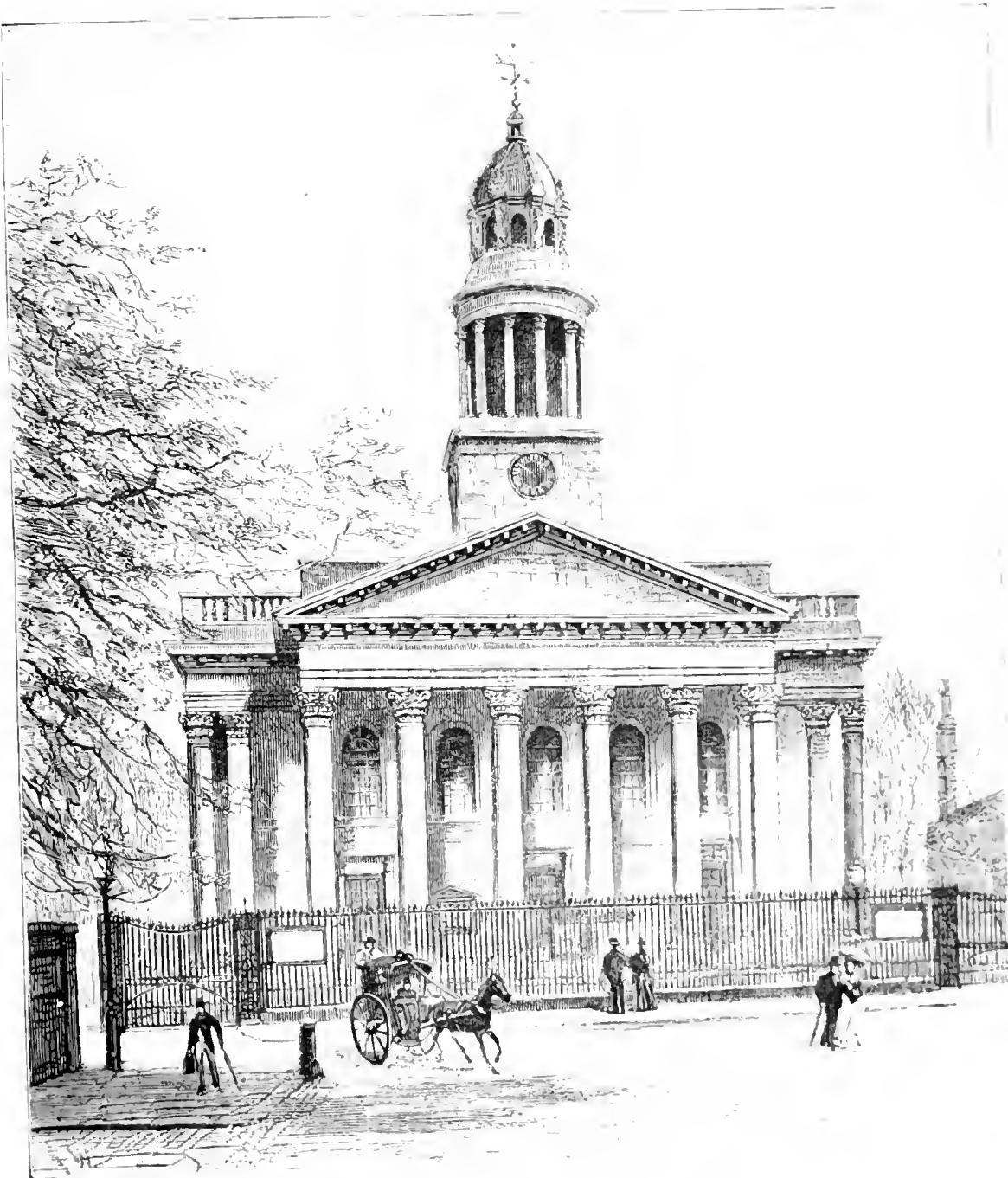
ALTHOUGH in Domesday Book no mention is made of Mary-le-bone by name, yet it is known that the Manor of Tyburne (Tyburn), in Ossulton Hundred, was held of the King by the Abbess of Berking, and, further, that it always belonged to the Church of Berking (Barking). In the twelfth century the Church of Tyburn was appropriated to the Priory of St. Lawrence de Blakemore in Essex. On the suppression of this priory by Wolsey in 1525, the duties and emoluments of the rectory of Marylebone were made over to the Dean and Canons of Christchurch, and subsequently, at the Cardinal's request, to his college at Ipswich. On the fall of Wolsey in 1530, the rectory was seized by the King, and remained in the hands of the Crown until 1552, when it was granted to Thomas Reve and George Cotton. The church ultimately came into the hands of the Dukes of Portland. In 1821 the Government purchased by exchange the right of presentation, and it is still retained by the Crown.

The village of Tyburn having fallen into decay, the church became isolated, and from its lonely situation suffered so much from the depredations of robbers that it became neglected, and Robert Braybrooke, the Bishop of London, granted a license, dated October 23rd, 1400, for pulling down the ruinous edifice and erecting a new church in High Street, near the bourne, the site being that upon which the parish chapel now stands. The new structure was dedicated to St. Mary the Virgin, and styled St. Mary-le-bourne (St. Mary by the bourne, or brook). In course of time the name, corrupted to Marybone or Marylebone, took the name of Tyburn, and came to be applied to the whole district.

The church having fallen out of repair, was pulled down and rebuilt in 1741, in the form in which it now stands. This small church, from the greatly increased and rapidly increasing population, having become inadequate to the wants of the parishioners, the Vestry, about the year 1770, decided to erect a new and larger church. It was not, however until 1813 that the present site was secured, and the Vestry commenced to build thereon a chapel-of-ease. When completed it was so much admired that it was resolved to make it the parish church. The building was consecrated on February 4th, 1817, and the old parish church was converted into the parish chapel in accordance with the provision of the Act of Parliament. The cost of the new parish church, including the site, building, and fittings, was 72,000*l*.


The church, which has a noble and well-proportioned elevation, stands north and south, and is oblong in form; the two transepts or wings are at the south end, and are peculiar in their disposition, being set anglewise, which arrangement was no doubt due to the shape of the site, and to the necessity for securing a good entrance symmetrical with the High Street approach, which was mostly used at that period. The interior was of a somewhat unusual character, from the existence of two tiers of galleries extending round two sides and one end, and stopping at the angle wings. Vaults extend under the whole area of the church in connexion with extensive catacombs under the churchyard on the west side. In these are interred many notable persons, as the tablets on the church walls testify. These vaults were bricked up in 1853, in accordance with an order of the Secretary of State. A complete restoration of the church—which has been done at great cost and with entire success—has been carried out at the instance of the present Rector, Canon Barker.

The earliest date of any parish register now extant at St. Marylebone is 1668; the entries for several years subsequent to that date are copied from a book damaged by fire and rendered in many parts imperfect. The registers contain some most interesting and valuable records.



THE PARISH CHURCH, ST. MARY LE BONE.

ST. JAMES, PICCADILLY.

HE Church of St. James's, Piccadilly, or St. James's, Westminster, was built by Sir Christopher Wren, and consecrated 18th July, 1654. It has a tower and spire 150 feet high, the latter built after the church from a design of one Mr. Wilcox, a carpenter in the parish. The exterior is singularly plain, but the interior has been considered one of Wren's masterpieces. The church at present contains about 1000 seats. The reredos is beautifully carved with flowers and fruit, the matchless work of Grinling Gibbons. A pelican feeding her young with blood from her own breast is placed above the altar. Of these decorations Evelyn in his *Diary* (1655) says, 'There is no altar in England, nor has there been anywhere abroad, more handsomely adorned.'

In a baptistery at the western end is a white marble font, also the work of Gibbons. The shaft represents the tree of life, with the serpent twining round it, and offering the forbidden fruit to Eve, who, with Adam, stands beneath. On the bowl are represented the Baptism of our Lord by St. John the Baptist; the Baptism of the Treasurer of Queen Candace by St. Philip; the Ark of Noah, a type of Holy Baptism. The organ, built for King James II., was given to this parish in 1691, by Mary, queen of William III. It was built by Father Smith in 1685, and rebuilt by Bishop in 1852. In the latter year large additions were made, and it is now one of the most complete in London. The east window is filled with stained glass, as are also five on the north and seven on the south side.

In the last thirty years the church has undergone alterations, at a cost considerably exceeding that of the original building. They are such as to entitle them to be called improvements, inasmuch as they are in such complete harmony with the general character of the building that it is hardly too much to say that Wren himself would not have left them to a later period if the funds at his disposal had sufficed to carry out a more complete design. Previous to these alterations it might have appeared as if everything had been done to disfigure the beautiful interior.

In the church are interred Charles Cotton, the friend of Izaak Walton; Huysman, the Vanderveldes, and Dahl, celebrated painters; Akenside, the poet; Dodsley, the bookseller; and many other worthies. Against the west wall is a tablet to Tom Durfey, the 'book-sellers' hack,' commemorated in the well-known couplet of Prior. The vestry contains portraits of all the Rectors but the second.

The present congregation of the church affords a striking illustration of the changes which have taken place in the resident population of the parish within the last quarter of a century. Although the services are still well attended, the large majority of the worshippers are strangers from the hotels, chambers, and lodging-houses. Hardly one family in fifty, or more, of those who had their homes about the church a few years ago but has migrated to the suburbs, to be represented only by its head in the office or shop on week-days.

RECTORS.—1685, Thomas Tenison (Archbp. of Canterbury). 1692, Peter Birch. 1695, William Wake (Archbp. of Canterbury). 1706, Charles Trimmell (Bishop of Norwich). 1709, Samuel Clarke. 1729, Robert Tyrwhitt. 1733, Thomas Secker (Archbp. of Canterbury). 1750, Charles Moss (Bishop of Bath and Wells). 1759, — Nicolls (Master of the Temple). 1763, William Parker. 1802, Gerard Andrewes (Dean of Canterbury). 1825, John G. Ward (Dean of Lincoln). 1846, John Jackson (Bishop of London). 1853, John Edward Kempe.



ST. JAMES, PICCADILLY.

THE PARISH CHURCH, ST. PANCRAS.

THE parish church of the large parish of St. Pancras is a well-known feature of Euston Road. This imposing building was erected at a cost of 80,000*l.*, the old church in the Pancras Road having become too small for the requirements of the parish. It will seat 2000 people. The foundation-stone was laid by H.R.H. the Duke of York in June, 1819, and the church was consecrated on the 7th of May, 1822.

The architect, Mr. William Inwood, designed this building after the ancient Temple of Erechtheus at Athens, and it is said to be the first place of Christian worship erected in this country in the strictly Grecian style. At the eastern end of the Church are two projecting wings, one a vestry-room, the other a registry-office. The female figures with inverted torches and pitchers in their hands were executed by Mr. Rossi, and were copied from one of the figures brought from the temple at Athens, which figure is placed in the Elgin Room of the British Museum. The steeple is from an Athenian model also, the Temple of the Winds, built by Pericles. Its elevation is 165 feet from the ground. The pulpit and reading-desk are made of the famous tree known as the Fairlop Oak.

The church is of immense capacity and has almost perfect acoustic properties. The beauty of its material, and of a good deal of its detail, its cornices and ornaments, are worth studying; and especially when lit up at evensong it has a dignified and impressive air. Its valuable and elaborate altar plate shows the determination of the architect to carry the classical idea into everything destined for the service of the church.

A striking feature in the internal architecture of the building is that the large and beautifully panelled roof appears to be supported without a single beam.

The church has only had six Vicars from the time of its erection. Dr. James Moore was Vicar at that time until 1846, when he was succeeded by the Rev. Thomas Dale, afterwards Dean of Rochester. On his resignation in 1860, he was succeeded by the Rev. W. W. Champneys, the late Dean of Lichfield. On the preferment of the latter to the Deanery in 1869, he was succeeded by the Rev. Canon Thorold. Dr. Thorold was consecrated Bishop of Rochester in 1877, and translated to the See of Winchester in 1891. He was succeeded at St. Pancras by the Rev. H. D. M. Spence. In his vicariate the church was redecorated, and a complete series of stained-glass windows of unusual beauty, by Messrs. Clayton & Bell, were added. The organ, also, was virtually rebuilt and greatly enlarged. The peal of bells was completed and fitted with a chiming apparatus. Dr. Spence was appointed Dean of Gloucester in 1887, and was succeeded by the present Vicar, the Rev. Henry L. Paget, M.A., on the nomination of the Dean and Chapter of St. Paul's. On Christmas Day 1889, the chancel of the church was reopened after considerable improvements. The floor was raised and paved with marble and mosaic, handsome stalls for the choir and clergy were erected, and the choir thus formed was enclosed with a dwarf screen of marble and grilles of wrought iron-work. The marble pavement and the low marble wall at which the communicants kneel are worthy of notice, and the whole re-arrangement is in exact harmony with the stern classical motive of the church. It was designed by Mr. Stephen Salter, architect to the church trustees.



THE PARISH CHURCH, ST. PANCRAS.

ST. LEONARD, SHOREDITCH.

THE present church was built in 1740 by the elder Dance. The tower and steeple are in imitation of the church of St. Mary-le-Bow, Cheapside, and contain a fine ring of twelve bells. The old church was demolished in 1736, and was at least as old as the thirteenth century. From this earlier edifice was transferred the present chancel window, the gift of Thomas Awsten in 1634. A tablet to the Awstens from the old church is also preserved.

St. Leonard, to whom it was dedicated, was a French nobleman of great reputation in the court of Clovis I., and was converted to the faith by St. Remigius. He was remarkable for his charity towards captives and prisoners, and laid himself out with unwearied zeal in affording them both corporal and spiritual help and comfort, and he obtained the liberty of many. He died about the year 559. Many places in France bear his name, and he is honoured there with particular devotion. Many great churches in England—of which he is the titular saint—and our ancient calendars, show his name to have been formerly no less famous in England. In a list of holidays, published at Worcester in 1240, St. Leonard's festival is ordered to be kept a half-holiday; with an obligation of hearing Mass, and a prohibition of labour, except that of the plough.

The existing church was repaired in 1766, and again in 1792. In 1827, after the building of Hoxton and Haggerston Churches, it was closed for repair, and re-opened the following year. In 1856 the church was restored and decorated. In 1870 the old galleries and pews were removed, and open benches substituted; the reading-desk was also removed, and the pulpit was lowered and shifted to the north side; the chancel was raised and fitted with stalls for the clergy and choir, and a reredos was erected.

Every Whitsun Tuesday a sermon is preached in this church on the 'Wonderful Works of God in the Creation,' or 'On the Certainty of the Resurrection of the Dead, proved by certain Changes of the Animal and Vegetable parts of Creation.' A sum of twenty-five pounds was bequeathed for this purpose in 1728 by Mr. Thomas Fairchild, a large gardener in the neighbourhood. The sum has been since increased by sundry contributions. The President and Fellows of the Royal Society used formerly to attend the sermons.

Two of the earliest theatres in London, 'The Theatre,' and 'The Curtain,' stood in this neighbourhood, and the church had at one time the name of the 'Actors' Church,' from the number of actors who lived in the parish. The names of several of these appear in the Burials' Register, and that of one of them, Nicholas Wilkinson, *alias* Tooley, appears in gilt letters on the north side of the Holy Table, as a benefactor of the poor of the parish to the amount of 6*l.* 10*s.* yearly in bread (A.D. 1624).

The name of Shoreditch itself seems to be derived neither from the unfortunate Jane Shore, who is said to have died miserably there, nor from a common shore (sewer) running through the parish, but from the ancient family Soerdiches, who were lords of the manor in the reign of Edward III.

VICARS. —1154, Walter de Wettenor. 1323, John de Waltham. 1332, William Shortwood. —, Roger Depham. 1364, William de Daby. 1368, Geoffrey Smith. 1368, Bernard Eyton. —, Adam de Herningsherct. 1382, Robert Bowmerst. 1385, Robert Hoo. 1397, John Holborne. —, John Chapleyn. 1409, John Langleye. 1410, Henry Fewer. —, William Vinour. 1429, Thomas Tongue. 1441, Robert Sprout. 1469, Robert Western. 1469, John White. 1481, John Cowper. 1524, William Fleshmonge. 1525, John Osborne. 1543, Griffiths Williams. 1552, John Makebrayer. 1554, Robert Stoo pes. 1556, William Moyle. 1560, John Dane. 1463, Nicholas ap Evan Daniel. 1568, William Ayleward, *alias* Conscience. 1577, Robert Clarke. 1578, Guy Eaton. 1580, Ralph Maynwaring. 1581, Meridith Hanmer. 1592, Edward Vaughan. 1596, Richard Allison. 1612, John Squier. 1645, Richard Lee. 1658, Francis Raworth. 1665, Ambrose Atfield. 1684, John Wicks. 1708, Giles Pooley. 1720, Francis Stanley. 1723, John Denne. 1767, John Holtham. 1779, John Blake. 1801, Henry Plimley. 1841, Thomas Simpson Evans. 1880, Henry Footman. 1881, Septimus Buss.



ST. LEONARD, SHOREDITCH

ST. SAVIOUR, SOUTHWARK.

THIS church is considered to be the finest Mediæval building in London after Westminster Abbey. It has a record of more than a thousand years, interwoven with much that is interesting in history, literature, and legend. Stowe relates, on the authority of Linstede, the last Prior, that:—East from the Bishop of Winchester's house standeth a fair church called St. Mary-over-the-Rie (Overy)—that is, over the water (*rie* meaning river). This church, or some other in place thereof, was (of old time—long before the Conquest) an House of Sisters, founded by a maiden named Mary, unto the which House of Sisters she left the oversight and profits of a cross-ferry over the Thames, there kept before that any bridge was builded.' This House of Sisters was afterwards converted by St. Swithun, who was Bishop of Winchester from 852 to 862, into a College of Priests.

Bishop Giffard built the original Norman nave in 1106, and Canons Regular of the Order of St. Augustine were established, the collegiate church becoming a monastery. Bishop Peter de la Roche built the choir and Ladye Chapel* in 1207, and altered the Norman character of the nave, which had suffered from fire, into Early English. The nave once more suffered from fire in the time of Richard II., and in his reign and in that of Henry IV., Perpendicular work was introduced into it. Gower, the poet, and Cardinal Beaufort were liberal benefactors to the church at this period, the former founding the Chantry of St. John, and the latter restoring the south transept at his own cost. The roof of the nave, which was of stone, fell in 1469, and an oak roof, groined, was substituted, some of the quaint bosses of which may be still seen piled in the Ladye Chapel. The magnificent altar-screen is due to Bishop Fox (1520). The old nave again fell into decay, and was allowed to remain a roofless ruin for many years, until in 1838 it was taken down, when many remains of ancient Norman work were shamelessly broken up and scattered. The foundation-stone, of pure 'Churchwarden Gothic,' was laid by Bishop Sumner of Winchester, in 1839. A memorial-stone of greater promise was laid on the same site by H.R.H. the Prince of Wales, on the 24th July, 1890. The engraving shows the church before the restoration now in progress was commenced. The restoration, with Sir Arthur Blomfield as architect, is sure to be thorough and complete, and worthy of the future Cathedral of London south of the Thames.

The church is cruciform, and, including the walls, is nearly 300 feet long and about 130 feet broad, and consists of Ladye Chapel and choir (Early English), transepts (Decorated), nave (which will be Early English), and a noble tower (the upper stages Perpendicular, the lowest Decorated) 35 feet square, and, with pinnacles, 163 feet high, and contains a fine peal of twelve bells, the total weight being over 215 cwt., the tenor being over 51 cwt.

In 1540 the Priory Church and Rectory were leased from the Crown to the parishioners at an annual rental of about fifty pounds, and St. Marie Overie became St. Saviour. This lease was renewed from time to time, until in 1614 the church was purchased by them from the King in the name of nineteen 'bargainers,' or trustees, for 800*l*. The parishioners continued to be patrons of the living until 1885, when, by an Act of Parliament, the right of presentation was vested in the Bishop of the Diocese, and the chaplain (Rev. W. Thompson, M.A.) was made rector.

Gower, the father of English poetry, and Massinger, and Fletcher, and Edmond Shakespeare (brother of the great dramatist), and Bishops Sandall, Robert Horne, William Wickham (1595), and the saintly Lancelot Andrewes are buried here. It was here, in 1423, that James I. of Scotland, the Royal poet, was married to Jane, niece of Cardinal Beaufort; it was here that Bishop Gardiner condemned the Marian martyrs to death in 1555; and it was here that the famous Dr. Henry Sacheverell was elected chaplain in 1705.

* Mr. Dollman in his great work contends that the Ladye Chapel should be styled the Retro-choir.



ST. SAVIOUR, SOUTHWARK

ST. DUNSTAN, STEPNEY.

STEPNEY CHURCH holds the proud position of being the Mother Church of the whole East End of London. Tradition states that there was a church at Stepney in Saxon times dedicated to All Saints; that it was rebuilt by St. Dunstan, who, as Bishop of London, had a manor-house at Stepney, and that subsequently it was dedicated to St. Dunstan. The present church was built in the middle of the fifteenth century, but the sedilia of the previous church were preserved (and are still to be seen), as well as the Norman font, of which now only the Purbeck shafts remain.

The chief points to be noticed are—(i.) The beacon turret with its staircase in the south aisle; (ii.) the rood-door in the north wall at the junction of nave and chancel, where, till after 1621, the rood-screen stood; (iii.) the squint or hagioscope in the north wall of the choir opening into the eastern end of the north aisle, where formerly there was probably a side-chapel; (iv.) the sedilia and font mentioned above; (v.) the vestry, a modern addition, but containing an interesting collection of maps and prints relating to the parish; (vi.) organ case, dated 1679. The finest of the tombs is that on the north side of the sanctuary of Sir Henry Colet, twice Lord Mayor of London (in 1486 and 1495), and father of John Colet, Vicar of Stepney, Dean of St. Paul's, and founder of St. Paul's School. He was buried according to the direction in his will 'at Sepulchre before Seynt Dunston'—that is to say, at the place where a representation of the Resurrection was erected at Easter-time according to the old custom. On the south side of the sanctuary is the monument by Westmacott to Benjamin Kenton, the vintner, who left 6300*l.* for charitable purposes. Other monuments in the chancel are—N. (i.) a fine alabaster tomb, with figures, of Robert Clarke, 1610; (ii.) an armorial tablet of Wm. Dawtrey. S. (i.) the quaint brass of Thomasine Brewster, 1590; (ii.) a tablet erected in 1622 to Sir Thomas Spert, founder of the Trinity House and Controller of the Navy *temp.* Henry VIII., 1541. Many interesting monuments mentioned by Weaver have unfortunately disappeared. In the nave the three chief monuments are—(i.) Tablet and bust of Sir John Berry, a distinguished naval commander, 1690; (ii.) tablet to Lady Berry, his widow, 1696—the celebrated Fish and Ring monument, which still attracts many pilgrims; (iii.) a fine monument with three figures to Elizabeth Startute, her daughter Clare, and son-in-law, Capt. Michael Merrial, 1620. Under the tower is a stone brought from Carthage in 1663; on the right of the door into the nave an old coffin lid of the twelfth or thirteenth century has been built into the wall. Outside, besides the fine tower (which contains a ring of ten bells), the north and south porches, with their holy-water stoups and rude sculptures, are worth notice.

The parish had formerly a rectory and a vicarage; the two were united in 1710, and for a short time two rectors existed side by side, but in the great subdividing of the parish at the beginning of the eighteenth century this curious arrangement came to an end.

RECTORS TO 1710.—13—, Stephen Seagrave. 1325, Richard de Baldock. 1333, Cardinal Gaucelin. 1344, Wm. de Shrovesbury, and, later, Gamaliel, Bishop of Alba. 1350, Richard Saham. 1368, Robt. Crull. 1405, Richard Kingeston. 14—, Robert Rochebury. 1422, Robert Burton. 1477, Marmaduke Lumley. 1430, John de Opizis. 1450, William Daniell. 14—, John Chedworth. 1471, Richard Lichfield. 1476, William Kemp. 1522, Richard Layton. 1544, Gabriel Donne. 1558, Tristram Swadell. 1562, N. Haspinhall. 1564, John Philpot. 1579, Humph. Cole. 1593, S. Cottesford. 1597, John Hayward. 1618, W. Sherley. 16—, J. Johnson. 1668, R. Davenant. 1681, J. White.

VICARS TO 1710.—1326, Richard de Norton. 135—, John at Lee. 13—, John de Swavesey. 1366, John de Middleton. 13—, Thomas de Hengham. 1368, Exchange with Richard Betishall. 1372, John Burlee. 13—, Nicholas Dene. 1386, John Frere. 1427, Nicholas Norton. 1456, Henry Miles. 1461, John Crecy. 1471, John Lee. 1473, Richard Luke. 1485, Richard Fox. 1485, William Owdby. 1498, Edmund Latham. 1499, John Mainwaring. 15—, John Colet. 1505, Walter Stone. 1519, Richard Pace. 1527, Richard Sampson. 1534, Miles Wyllen. 1534, Simon Heynes. 1537, William Jerome. 1540, William Turges. 1544, Henry Moore. 1554, Thomas Day. 1555, John Thomas. 1586, Anthony Anderson. 1593, Samuel Cottesford. 1597, Edward Muns. 1603, David English. 1605, George Gouldman. 1633, George Douglas. 1641, William Stamp. 1643, Joshua Hoyle. 1653, William Greenhill. 1660, Emmanuel Utye. 1661, William Clark. 1679, John Wright.

BENEFICES UNITED.—1710, John Wright. 1718, Thomas Dod and Jacob Firth. 1719, T. Dod and Ben. Prichard. 1727, T. Dod and H. Leche. 1728, Herbert Prichard and H. Leche. 1729, Robert Leybourne and H. Leche. 1742, R. Leybourne and J. Brookbank. 1743, R. Leybourne sole Rector. 1759, Ralph Cawley. 1771, Giles Haddon. 1785, Rich. Sandbach. 1789, T. Brathwaite. 1801, Geo. Harper. 1815, T. Barneby. 1842, D. Vawdrey. 1847, Rich. Lee. 1869, J. Bardsley. 1880, John F. Kitto. 1886, Edwyn Hoskyns.



ST. DUNSTAN, STEPNEY.

ST. CLEMENT DANES, STRAND.

THE Church of St. Clement Danes is an imposing building, situated at the east end of the Strand. It is dedicated (as was a former church, built about the year 1002) to the patron saint of sailors and cloth-workers. There are several reasons given for the building being dedicated to St. Clement, of which the following are the most probable:—Antiquaries affirm, 'because Harold, a Danish king, and other Danes, were buried there.' Another account states that in the reign of Ethelred, the Danes having pillaged the fair Abbey of Chertsey, were here met on their return and slain by the Londoners. A third version is told by Lord Burleigh (who lived in the parish) to the effect that when the Danes were driven out of England a few were left behind, being married to English women, and that these were ordered by the King to dwell between the Isle of Thorney, which is now called Westminster, and Caer Lud, now Ludgate, and that there they built a church.

In a survey of St. Clement Danes, made in 1732, we find that the church was repaired between 1608 and 1633 at a cost of 1586*l*. The body of the old church was taken down in 1680. The present building, which is of white stone, in the Corinthian style of architecture, was erected in 1682 by Edward Pearce, under the direction of Sir Christopher Wren. The present tower and steeple, which are 116 feet high, were added in 1719, and exhibit Ionic, Corinthian, and composite tiers of architecture. In 1839 they underwent extensive repairs and restoration. The tower contains a ring of ten bells, the tenor weighing 24 cwt.

The interior of the church is commodious and handsome of its kind, and the roof inside is cambered and highly ornamented. The pulpit and altar are richly carved in the Tuscan style, and the top of the Holy Table is of ancient and valuable marble, supposed to have belonged to the old church.

The church is of great interest from the fact that within its walls the famous Dr. Johnson used to worship, and a brass plate is attached to a pew in the north gallery with the following inscription:—'In this pew and beside this pillar, for many years attended Divine service the celebrated Dr. Samuel Johnson, the philosopher, the poet, the great lexicographer, the profound moralist, and chief writer of his time. Born 1709, died 1784. In the remembrance and honour of noble faculties nobly employed, some inhabitants of the parish of St. Clement Danes have placed this slight memorial, A.D. 1851.'

The registers date from 1558, and are in good preservation. They record the deaths of some hundreds of parishioners during the year 1665, when the plague made great havoc in the close streets near Temple Bar.

In the church lie buried some few individuals whose names the world would not wish to forget, among others, Thomas Rymer, Nathaniel Lee, and Bishop Berkeley. There are also monuments to Hippocrates de Otthen, who was physician to the Emperor of Germany, and to John Arundel, Bishop of Exeter, who died 1503.

The church is open daily from 9 a.m. to 3 p.m.

RECTORS.—1598, John Morecroft. 1653, James Hooker. 1734, Thomas Blackwell. 1798, Henry Garrioch Vernon. 1807, William Gurney. 1843, W. W. Ellis. 1856, S. Charles Mason. 1860, R. Henry Killick. 1870, R. J. Simpson. 1879, John Lindsay. 1887, George Sutton Flack. 1889, John James H. S. Pennington, M.A.



ST. CLEMENT DANES, STRAND.

ST. MARY - LE - STRAND.

THE old Church belonging to this parish is mentioned as early as the year 1147, and was 'called of the Nativity of our Lady and the Innocents at the Strand' (Stow); but how long it had stood prior to that date is uncertain. It was taken down in 1549 by order of the Duke of Somerset, prime minister to Edward VI. It occupied the site of the eastern side of the present quadrangle of Somerset House, where is now the Audit Office, from which a staircase still leads to the old vaults of the church.

In the reign of Queen Anne an Act of Parliament was passed authorising the erection of fifty new churches in London. One of these was the subject of this notice. The first stone was laid on the 25th of February, 1714, and the work was completed in three years and a half. The church, however, was not consecrated until the 1st of January, 1723, when, instead of the ancient name it was called St. Mary-le-Strand. The architect was James Gibbs, a pupil of Wren, who at that time had returned from Italy, and as the result of his studies there, created this beautiful example of Renaissance architecture. Gibbs himself tells us that this Church of St. Mary-le-Strand 'being situated in a very publick place, the Commissioners for building the fifty churches' (of which this is one) 'spar'd no cost to beautify it.'

The entrance on the west is by an ascending flight of steps in the form of a half-circle, leading to an Ionic portico of the same form, covered with a richly coffered domical roof. The columns of the portico are continued round the Church, with pilasters at the corners, and the walls of this lower storey, 'being solid, to keep out noises from the street, are adorned with niches.' In the upper order, which is Corinthian, are placed the windows, arranged in an arcaded form with subsidiary pilasters, the main order being broken by pediments over the central and end windows on each side, as well as over the western window, a treatment which produces great variety without disturbing the harmony of the composition. The whole is surmounted by a balustrade adorned with vases of elegant and varying forms. The steeple, though solid, is of graceful outline, and possesses the peculiarity of not being square on plan, arising from the circumstance that it was an afterthought, and did not form part of the original design. So cleverly is it treated, however, that few observers detect the anachronism. The interior is small, and its area unbroken by colonnades, the walls being enriched by two orders corresponding with those on the exterior. The ceiling is segmental, and is divided into panels richly decorated in relief. The semicircular apse at the east end possesses considerable interest, and the pulpit, which is executed in carved wood, is of good design.

During the last few years the masonry exhibited indications of failure, and an agitation for the removal of the church was therefore raised, which at one time threatened to be serious, on the twofold allegation that the structure was in a dangerous state, and that it formed an obstruction to public traffic. An influential committee came forward, however, at the critical moment, who conclusively demonstrated that both allegations were devoid of foundation, and who, by their contributions and exertions, have succeeded in saving the church from destruction. It has now been completely restored, externally and internally, under the supervision and advice of Mr. J. Macvicar Anderson, Vice-President of the Royal Institute of British Architects, at an outlay of about 2500*l*.

RECTORS.—1147, Thomas Becket (when only in minor orders). 1355, John de Branketre. 1376, William Wynningham. Between 1549, when the old church was pulled down by the Protector Somerset, and 1st Jan., 1723, when the new church (by James Gibbs) was consecrated, the parishioners occupied one side of the Chapel Royal, Savoy (St. John the Baptist), and their curate was minister of the Savoy (distinct from the Master of the Savoy; the office of rector was in abeyance all this time). 1723, John Heylin, D.D., Prebendary of Westminster and Chaplain in Ordinary to the King. 1759, Charles Tarrant, M.A. 1781, James Robinson Hayward. 1806, — Gambier (brother of the Admiral). 1837, J. F. Denham. 1861, A. Bowen Evans, D.D. 1879, Lewen Tugwell, M.A.



ST. MARY-LE-STRAND.

THE ROYAL CHAPEL OF ST. JOHN THE EVANGELIST WITHIN THE TOWER OF LONDON.

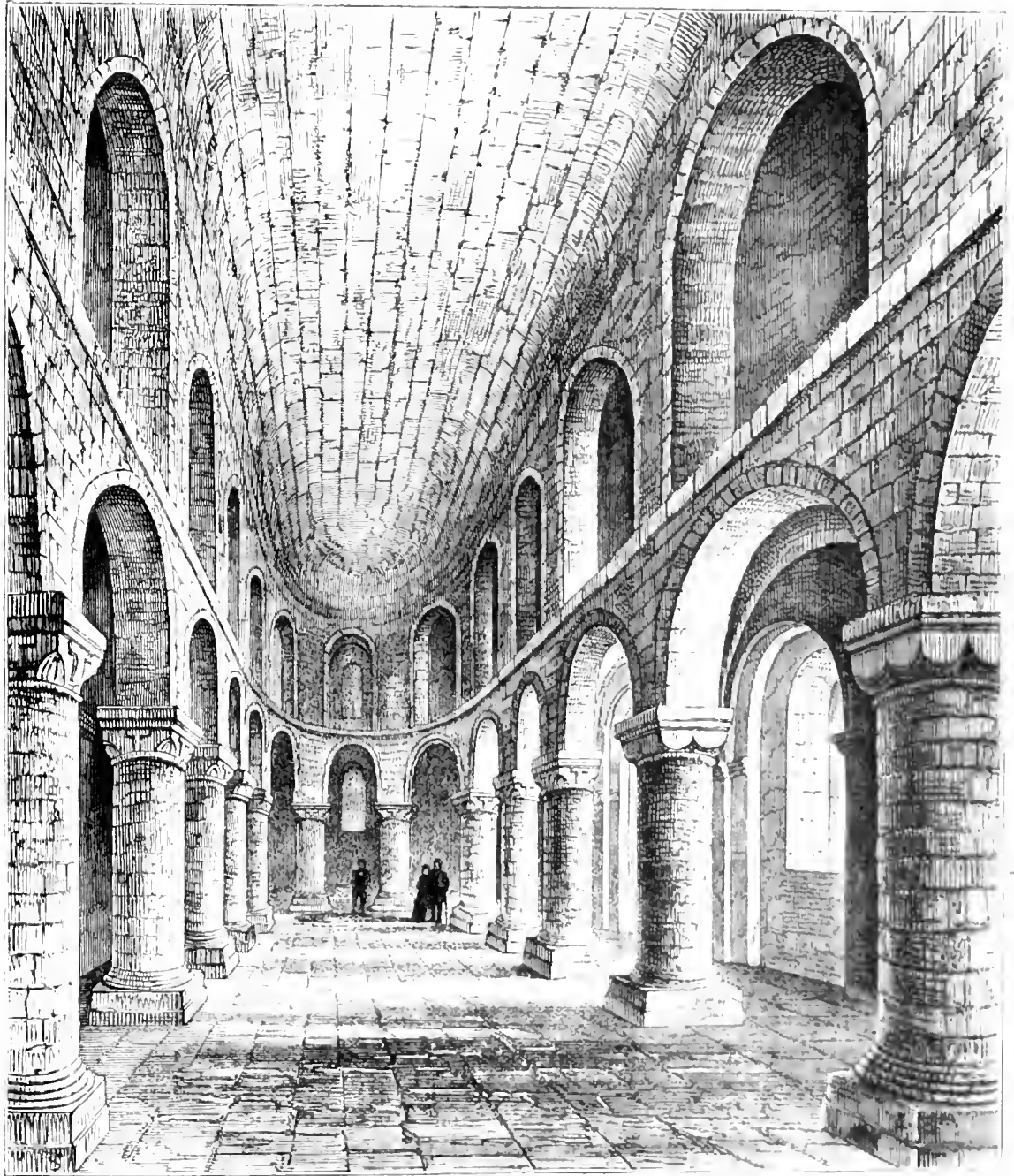
IN one of the most ancient parts of the Tower of London, the great Norman Keep—formerly called ‘Caesar’s Tower,’ but now known by the name of the ‘White Tower,’—may be seen this beautiful structure, which in its style of architecture—the purest Norman—is without an equal.

It was designed in the reign of William the Conqueror by Gundulf, a Benedictine friar, Bishop of Rochester, the pupil of Lanfranc and the friend of Anselm, and was dedicated to St. John the Evangelist. It has a semicircular termination towards the east, and consists of nave and two side-aisles, the latter separated from the former by twelve circular columns, the capitals of which display a studied variety in their ornaments, and are terminated with a square abacus variously moulded. Immediately above the arcade is a second arcade of plain arches, corresponding to that below, and opening to a gallery, or triforium, occupying the space over the side-aisles. It is supposed that this gallery formed the private pew for the royal family, where they could be unobserved by the congregation in the nave. This idea seems to be supported by the fact that it cannot be entered from the nave or aisles of the chapel, but by two doors leading directly into the principal chambers of the palace in the upper storey. The roof is coved and beautifully proportioned. Above the vault of the roof there is a low chamber, the walls being loopholed for purposes of defence. The chapel is lighted by six semicircular windows in the aisles, four on the south side, two on the east, and seven in the gallery. When the sovereign held his court in the Tower it was used for the private devotions of the royal family and household, a chaplain regularly performing service and receiving a salary of fifty shillings a-year.

In 1240 Henry III. gave particular directions for repairing and ornamenting this chapel; and amongst other things ordered to be made were three glass windows, one to the north ‘with a little Mary holding her child,’ and two to the south representing the Holy Trinity and St. John the Evangelist. The cross and the rood-loft were also ‘to be painted well and with good colours;’ and there were ‘likewise to be made and painted two fair images of St. Edward holding a ring and presenting it to St. John the Evangelist.’ The walls, of Caen stone, were for a long while disfigured by a thick coat of white plaster; the fair images, the cross, the rood-loft, and the illuminated window, are gone, and the royal worshippers are gone with them; but enough remains in its noble arcades, the beautiful effect produced by its interweaving arches, its vaulted aisles and matchless columns, to place the Chapel of St. John the Evangelist foremost in beauty of its class of architecture.

From the end of the sixteenth century till within recent years, when the present Record Office in Fetter Lane was built, this chapel was used as a depository for public records. These have now been removed and the building restored, as far as possible, to its original condition, and the plaster removed. No furniture or fittings have, however, been introduced, with the exception of an altar, a facsimile of the original one which stood on the same spot, and before which Queen Mary was betrothed to Philip of Spain, who was represented by a proxy, Simon Renard.

This chapel was used for Divine service in 1871, while the Chapel of St. Peter-ad-Vincula was being restored, and again for a few months in 1889. Beneath the chapel is a crypt, known as Queen Elizabeth’s Armoury; leading out of the north side of which is a dark cell, called Sir Walter Raleigh’s cell, he (so tradition says), having been imprisoned there in 1618.



THE ROYAL CHAPEL OF 'ST. JOHN THE EVANGELIST WITHIN THE TOWER

ST. MARGARET, WESTMINSTER.

THE privileges enjoyed by the ancient Abbey of Westminster attracted so large a population to its neighbourhood that additional church accommodation was needed for them, and this was provided in 1064 by the building of St. Margaret's, Westminster. Both churches then stood on a dreary, marshy island. This Norman edifice having been destroyed, a second church was built in the reign of Edward I., of which a few remains can still be recognised.

During the latter half of the fifteenth century considerable alterations were made. The present church is substantially the same as it was left after these alterations, which were made in Edward IV.'s reign; but in addition to the nave, chancel, and side-aisles, of which it now consists, there were side-chapels dedicated to various saints. In 1641 a gallery was built over the north aisle, and in 1681 another over the south aisle, 'exclusively for persons of quality.' By a grant from Parliament in 1735 the church was repaired, the tower faced with Portland stone, and raised 20 feet; it is now 85 feet high, and has a fine ring of ten bells, the tenor weighing 28 cwt. The church was again repaired in 1803, and a restoration was accomplished in 1862. In 1878 the interior was restored from pavement to ceiling, the organ renewed and put in a fine case, a new and beautiful font erected, and much other work done. A new porch was built in 1891. The registers begin in the year 1458.

Within the church lie the remains of Sir Walter Raleigh; William Caxton; Admiral Blake; Titus Oates; John Pym; Skelton, the first Poet Laureate; Harrington, the author of *Oceana*; the wife and child of John Milton, and others. Palmerston was baptized in the church, and the great Lord Clarendon and the poet Campbell married in it.

The reredos is a fine carving in lime-wood of the Last Supper. But the crowning glory of the church is its east window, the central subject of which is the Crucifixion. This window, the labour of five years, was originally painted at Gouda, in Holland, for Henry VII.'s Chapel, and was intended as a present to him from the magistrates of Dort in Holland, on the occasion of the marriage of Arthur, Prince of Wales, to Catharine of Aragon, but both prince and king died before its completion. Henry VIII. gave it to Waltham Abbey, and the Abbot of Waltham sent it, on the dissolution of the monasteries, to his private chapel at New Hall. General Monk was the means of preserving it from the bigotry of the Puritans, and at the Restoration it again beautified the chapel at New Hall. It passed next into the hands of Mr. Conyers of Epping, and from him it was purchased for St. Margaret's Church, and placed there. But no sooner was the window established and the church reopened than the Dean and Chapter of Westminster commenced a suit against the churchwardens for putting up 'a superstitious image or picture.' After seven years' litigation the bill was dismissed, and the window has since rested in peace.

Fourteen other stained-glass windows have been added during the incumbency of Archdeacon Farrar, and some of them are very beautiful. One was the gift of the London printers in memory of Caxton; the great west window was the exclusive gift of Americans in honour of Sir Walter Raleigh; Mr. G. W. Childs gave a window in memory of Milton. The Blake window was erected by public subscription, as was also the Jubilee window. The inscriptions were written at Dr. Farrar's request by Lord Tennyson, Mr. Robert Browning, Mr. J. Russell Lowell, Mr. J. E. Whittier, Mr. Lewis Morris, Sir Edwin Arnold, and other poets.

RECTORS.—1503, Sir John Conyers. 1509, Sir John Symes. 1519, — Hall. 1521, Sir Robert Danby. 1530, William Tenant. 1594, William Drap. 1610, William Murrey. 1621, Prosper Styles. 1622, Isaac Bargrave. 1638, Gilbert Wymberly. 1642, Samuel Gibson. 1644, — Eaton. 1649, John Binns. 1657, — Wyner. 1661, William Tucker. 1670, William Outram. 1679, Thomas Spratt. 1713, Nicholas Onely. 1724, Edward Gee. 1730, James Hargrave. 1734, Scawen Kenrick. 1753, Thomas Wilson. 1784, John Taylor. 1788, Charles Wake. 1796, Charles Fynes-Clinton. 1828, James Webber. 1835, Henry Hart Milman. 1849, William Cureton. 1864, William Conway. 1876, Frederic William Farrar (Archdeacon and Canon of Westminster).



ST. MARGARET, WESTMINSTER.

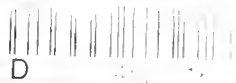
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